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ABSTRACT

This is the final report on a study conducted to develop and specify precise methods for the investigation of the cognitive significance of texts. The study is a follow-up to the first study, during which a method for the cognitive analysis of linguistic categories and properties was developed. In order to insure freedom from preconceived traditional notions and from the bias of the investigator's own culture, the study was conducted with data from a folk community unrelated to the investigator's own background. The major area of application for the findings is in the field of advanced language teaching, primarily the teaching of composition and literature, by providing an increased understanding of the means that a culture provides for the expression of ideas. Following a general introduction, original research plans are detailed; changes in these plans are justified; and implementation of the plans is described. A final section presents theoretical and educational conclusions. An appendix contains illustrative materials, including a sample semantic and cognitive analysis of a folk tale. (Author/AM)

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Final Report

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A STUDY OF METHOD IN LANGUAGE-AND-CULTURE RESEARCH
PHASE II: TEXTUAL ANALYSIS

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ABSTRACT

Title: A Study of Method in Language-and-Culture Research - Phase II:
Textual Analysis

A study to develop and specify precise methods for the investigation of the cognitive significance of texts, constituting a follow-up to the first phase of A STUDY OF METHOD IN LANGUAGE - AND - CULTURE RESEARCH, completed under Contract OE-2-14-007, during which a method for the cognitive analysis of linguistic categories and properties was developed. In order to insure freedom from preconceived traditional notions and from the bias of the investigator's own culture, the study was conducted with data from a folk community unrelated to the investigator's own background.

The major area of application of the findings is in the field of advanced language teaching, primarily the teaching of composition and literature, by providing an increased understanding of the means which a culture provides for the expression of ideas.

1. INTRODUCTION

This report presents the results of research accomplished under Contract No. OEC-0-8-062864-0230(014) at San Fernando Valley State College, Northridge, California, and under Contract No. OEC-0-70-1205 at the State University of New York at Buffalo.

The original plans for the project were revised in the course of the research in two basic respects: (1) Instead of using data and informants from a single language, it was decided to use data and informants from more than one language. (2) Instead of spending the first year exclusively on the preparation of a data base and the second year exclusively on the development of a definitive methodology, the two tasks were combined and their accomplishment spread over the first two project years. The third year was devoted to the implementation of the methodology on a judiciously selected sample data segment and to the evaluation of the results from the standpoint both of general linguistic theory and educational implications.

Section 2 of this report gives the technical discussion including the justification for the changes in the original research plans, as well as some of the technical details regarding the results achieved during the project. Section 3 presents theoretical and educational conclusions.

2. Technical Discussion

This section details the original research plans, the changes in them, the justification for these changes, the manner in which the revised plans have been implemented, and the additional research done to complete the project.

2.1. Summary of Original Research Plans

As stated in the proposal (see section 1.2.) the research was to be conducted on the language of a single speech community, namely, that of the Papago Indian tribe of Arizona and Sonora (Mexico). As further stated in the proposal (see sections 4.1. and 4.2.) the first year was supposed to be concerned with the preparation of the data base for cognitive analysis; the second year, with the development of a definitive methodology for the cognitive analysis of the data base. The preparation of the data base for cognitive analysis was to entail (1) the transcription--or re-transcription--, (2) the linguistic analysis, and (3) the classification in terms of genres, of the extensive body of Papago texts that the Principal Investigator has at her disposal. Out of these texts a sample was to be selected to constitute the data base. During the second year, the development of a definitive methodology for the cognitive analysis of the data base was to be achieved by means of a series of approximations, each of which was to be tested on the data base.

2.2. Changes in Original Research Plans and Justification

All the changes made in the original research plans are interrelated and motivated by methodological considerations. These changes concern both the data base and the division of the research into stages.

2.2.1. Changes Involving Data Base

In the course of the work, it became increasingly apparent that the performance of behavioral tests--which is central to the method developed in this research (see section 2.3.3. below)-- is closely dependent upon the cultural background of the native speakers used as informants. In order to achieve the desired generality in the method, it was therefore considered essential to investigate the application of behavioral tests under different conditions of cultural background. Consequently, data from more than one speech community were selected. In order to keep the study within manageable bounds it was decided to limit the number of genres to be investigated: instead of many genres in a single language, a few genres in several languages.

2.2.2. Changes Involving Research Stages

As was noted in the Interim Report, the first approximation of a procedure for the analysis of textual data was reached significantly ahead of schedule. It became apparent that the research could be conducted more efficiently if these methodological advances could be followed up immediately rather than waiting. The previously mentioned combination of the first two stages of the research (see section 1, above) was therefore decided upon and partially implemented.

2.3. Results Achieved

In addition to data and informants from Papago, data and informants from the following speech communities were used: Hiligaynon and Ilocano (Philippines), American English, and Mexican Spanish.

Individual sentences were used primarily to develop behavioral tests. Continuous texts were used primarily to apply the behavioral tests and to develop and apply the other aspects of the method.

In the beginning of the work a significant number of Papago texts of various genres (7 myths, 5 animal tales, 1 fairy tale and 3 autobiographies) were transcribed and made ready for preliminary analysis. In addition, a number of Mexican Spanish tests were collected on tape and transcribed (1 autobiography and 4 fairy tales). For purposes of cognitive analysis it was decided to use texts belonging to three genres only: two folkloric; namely, fairy tales and animal tales; one non-folkloric, namely autobiographies. The hypothesis was that all three of these genres are likely to reveal significant cognitive aspects of the culture. Fairy tales and animal tales are likely to reveal foci of the imaginative interests of the culture. Autobiographies are likely to reveal those aspects of the culture which have had the greatest impact on the lives of the informants.

2.3.2. Research Goals and Analytic Stages

As stated in the Interim Report, the distinction between semantic content and cognitive significance of a text, which is central to the theoretical frame of reference of the research, was retained. The fundamental assumption that the knowledge of the structure of the semantic content of the text will lead to the uncovering of the cognitive significance of that text, i.e., its message, was also retained (see Proposal, Attachment II, section 1.1. and Abstract). A terminological change was introduced regarding the structure of the semantic content of a text. Instead of the term 'structure of the story' (see Proposal, section 2.2.), the term 'informational structure of the text' is now used. This term was chosen to underline the difference between this type of structure and the grammatical structure. The informational structure of a text is here conceived of as being independent of the grammatical structure, i.e., independent both of the morphology and of the syntax. Note that this position differs from the one commonly followed by people working on discourse analysis who relate discourse structure directly to syntactic structure (see especially Robert Longacre's Discourse, Paragraph and Sentence Structure in Selected Philippine Languages, U. S. Department of Health, Education and Welfare, Final Report, Contract No. 0-8-062838-0391 and Joseph Grimes' The Thread of Discourse, Technical Report No. 1, National Science Foundation, Grant GS-3180).

The immediate consequence of the position adopted here which regards the informational structure as independent of morphology and syntax is that for the extraction of the informational structure of a text no requirement is made to preserve the actual phrasing of that text. In line with the terminological change described above, the two main goals included in the cognitive analysis of a text can be rephrased as follows: (1) the uncovering of the informational structure of the text; (2) the uncovering of the message of the text.

During the first project year, the initial analytic stages pertaining to the first of these two goals were specified in detail. During the second project year, detailed procedures were developed for the implementation of these stages. During the third year, the procedures developed in the preceding period were applied to a judiciously selected sample text and the results of the research were evaluated both theoretically and from the standpoint of their educational significance.

The analytic stages pertaining to the uncovering of the informational structure of the text are as follows:

I. Determination of behavioral and analytic textual units

(1) Segmentation of the text into minimal behavioral units,

informant-delimited sentences, and nonminimal behavioral units (e.g., episodes, etc...)

(2) Definition of the minimal analytic textual units, the informational statements

II. Classification of informational statements on the basis of their lexical composition

  (1) Terms within informational statements

  (2) Lexical internal structure of terms

  (3) Classification of terms

III. Distribution of informational statements within nonminimal behavioral units

IV. Definition of nonminimal analytic units

The above analytic stages reflect the principal investigator's conception of structure and of the operational means for uncovering it.

Structure is conceived in terms of units, both minimal and nonminimal, and their relations.

The operational means for uncovering units and their relations consist of an ordered sequence of steps employing appropriate behavioral techniques. This sequence of steps is determined by two key considerations: (1) the transition from behavioral to analytic units and (2) the classification of units, both in paradigmatic and in syntagmatic terms.

The completion of the analysis of the informational structure is followed by an interpretation of the informational structure leading to the extraction of the message of the text. From a theoretical point of view, the informational structure is considered a representation of the semantic domain of language, while the message is considered to be a representation of the cognitive domain. These two domains were established in the principal investigator's earlier search under Contract No. OE-2-14-007 with the Office of Education, entitled "A Study of Method in Language and Culture Research".

2.3.3. Procedures

It has been found that the analytic procedures developed are readily applicable only to the narrative discourse for which they are intended. Therefore, direct conversational speech which is often found inserted into narrative passages must be transposed into indirect speech in order for the text to be uniformly narrative. This is done by requesting the informant to rephrase direct speech into indirect speech. No problem was encountered in the performance of this preliminary step. It is called uniformization of the text. This step is illustrated at the end of section 2.3.3.1. below.

In the course of the research, first proceedings for the following four types of analytic operations have been developed and tested: (1) procedure for segmenting the uniformized text into informant-delimited sentences; (2) procedure for defining operationally the minimal analytic textual units, namely, the informational statements; (3) procedure for determining the lexical composition of informational statements, i.e. what terms they contain; (4) procedure for determining the way in which terms are classified by the culture.

Additional procedures were developed for the study of the distribution of informational statements within non-minimal behavioral units, as well as for the definition of non-minimal analytic units.

Finally, the process of inference by which the message of the text was derived from the informational structure has been rendered explicit. Two Mexican Spanish texts were analyzed in depth: (1) the autobiography of the narrator, a Mexican peasant woman of around 65 years of age who had received no formal education; (2) a fairy tale, Olibaba y los Quarenta Ladrones which follows in its general outline the plot of the well-known tale from the 1001 Nights, Ali Baba and the Forty Thieves, without the narrator being aware of the existence of the latter.

These various procedural steps are described in some detail in the following paragraphs.

2.3.3.1. Procedure for Segmenting the Text Into Informant-Delimited Sentences

This procedure consists essentially in eliciting from informants "natural" breaks in the continuity of the narrative. This was done by asking the informant at what points he or she could interrupt the narration, or pause briefly, in order to take a break, a drink of water, etc. It was observed that the ease with which narratives can be interrupted varies from culture to culture and depends on the nature of the narrative. Thus, Papago culture has a rule forbidding the narrator of a myth to interrupt his narration or be interrupted by a member of the audience. No such rule exists however when it comes to animal tales or autobiographies. The following sample from the Mexican fairy tale illustrates the difference between the text as it was initially recorded by the analyst and as it appears after it has been uniformized and segmented by the informant.

SAMPLE OF RECORDED TEXT WITH ANALYST-DELIMITED SENTENCES

...Se vino Casín a su casa y él tenía mulas. Aparejó sus mulas y se fue

ya metiéndose el sol. Pensaba que lo iba a agarrar la noche pero dijo: "¡No importa, no hay que dejar para otro día! Voy en busca de esa cueva." Y la encontró y llegó y dejó sus mulas en la puerta de la cueva y dice: "¡Cesé, ábrete!" Se abrió la cueva. Llegó y para pronto llenó sus costales y los amarró, pero se le olvidó la segunda palabra para que se abriera la cueva...

ENGLISH TRANSLATION

Casín got to his house and he had mules. He packed up his mules. And he left when the sun was already setting. He thought that night would overtake him, but he said, "It does not matter! It won't do to leave it for another day. I am going to look for this cave." And he found it and he arrived there and he left his mules at the entrance to the cave and he says: "Here I am, open up!" The cave opened. He went in and in no time he filled his sacks and he tied them, but he had forgotten what the second word was for the cave to open.

UNIFORMIZED TEXT WITH NUMBERED INFORMANT-DELIMITED SENTENCES

[Sentence 55]

Se vino Casín a su casa y él tenía mulas.

[Sentence 56]

Aparejó sus mulas y se fue ya metiéndose el sol.

[Sentence 57]

Pensaba que lo iba a agarrar la noche pero decidió que no importaba que camine de noche.

[Sentence 58]

Decidió ir en busca de esa cueva sin dar mas treguas.

[Sentence 59]

Y la encontró.

[Sentence 60]

Llegó y dejó sus mulas en la puerta de la cueva diciendo que él había cesado, que se abriera la cueva.

[Sentence 61]

Se abrió la cueva.

[Sentence 62]

Llegó y para pronto llenó sus costales y los amarró pero se le olvidó la segunda palabra para que se abriera la cueva.

2.3.3.2. Procedure for Defining Informational Statements

This procedure consists of three steps: (a) from informant-delimited sentences to informant-explicated sentences; (b) from informant-explicated sentences to independent statements; (c) from independent statements to informational statements.

These three steps serve to establish the transition from the syntax-dependent sentence to the syntax-independent elements of information contained in the sentence (see section 2.3.2., above). The three steps will now be described briefly.

2.3.3.2.1. From Informant-Delimited Sentences to Informant-Explicated Sentences

This step consists in requesting the informant to rephrase the sentences of the text in such a way that whatever was implicit in the original sentences is now rendered as explicit as possible. This means, among others, replacing all anaphoric expressions by their antecedents, overtly stating implicit sentence portions such as objects of verbs (direct and/or indirect), etc. The sample text illustrates this step. Note that the underlined portions indicate changes made in recorded text.

[Sentence 55]

Casín se vino a su (= de Casín) casa y Casín tenía mulas.

[Sentence 56]

Casín aparejó sus (= de Casín) mulas y Casín se fué de casa cuando ya el sol se estaba metiendo.

[Sentence 57]

Casín pensaba que la noche lo (= a Casín) iba a agarrar pero Casín decidió que no importaba que (Casín) camine de noche.

[Sentence 58]

Casín decidió ir en busca de esa cueva sin dar mas treguas.

[Sentence 59]

Y Casín encontró la cueva.

[Sentence 60]

Y Casín llegó a la cueva y Casín dejó sus (= de Casín) mulas en la puerta de la cueva.

Casín dijo que Casín había cesado a la cueva. Casín dijo que se abriera la puerta de la cueva.

[Sentence 61]

Se abrió la cueva.

[Sentence 62]

Casín entró dentro de la cueva y para pronto Casín llenó sus (= de Casín) costales de monedas y Casín amarró los costales pero se le olvidó a Casín la segunda palabra que había de decir para que se abriera la cueva.

2.3.3.2.2. From Informant-Explicated Sentences to Independent Statements

In this step the analyst guides the informant in rephrasing the informant-explicated sentences into the maximum possible number of independent short statements.

In essence, the resultant independent statements consist of the predicate verb, its subject, and those of its dependents that are mandatory

from a lexical standpoint. By the latter are meant the dependents that serve to define a given verb as one lexical unit, rather than another. The technique of folk definition is used to determine what dependents belong to a given lexical unit. Thus, when the informant was asked to define "bañar", the following folk definition was given: "Es cubrirlo de agua--o de algún líquido--a que se moje todo", (it is covering it with water--or any liquid--so that it gets completely wet). On the basis of this folk definition it was decided that the lexical unit included the following elements: "bañar alguien/algo de/con un líquido", (to steep someone/something in a liquid). When the informant was asked to define "bañarse", the following folk definition was given: "Es tomar un baño para lavar el cuerpo", (it is to take a bath in order to wash one's body). On the basis of this folk definition it was decided that the lexical unit included only the element "bañarse" (to take a bath).

As a result of this step, the original text is divided into two sets of elements: (1) those which are absorbed into the independent statements; (2) those which remain as residues. An examination of the residues reveals that they consist primarily of conjunctions and temporal adverbs. These are considered the elements which link the individual independent statements to each other. They are therefore called linkages. The sample text illustrates the distinction between the independent statements and linkages.

LINKAGES	INDEPENDENT STATEMENTS
	[Sentence 55]
	1. Casín se vino a su (= de Casín) casa.
y	
	2. Casín tenía mulas.

LINKAGES	INDEPENDENT STATEMENTS
	[Sentence 56]
	1. Casín aparejó sus (= de Casín) mulas.
y	2. Casín se fue de casa.
cuando ya	3. El sol se estaba metiendo.
	[Sentence 57]
	1. Casín pensaba que la noche lo (= a Casin) iba a agarrar.
pero	2. Casín decidió que no importaba que (Casín) camine de noche.
	[Sentence 58]
	1. Casín decidió ir en busca de esa cueva.
y	2. Casín decidió no dar mas treguas.
	[Sentence 59]
y	Casín encontró la cueva.
	[Sentence 60]
	1. Casín llegó a la cueva.
	2. Casín dejó sus (= de Casín) mulas en la puerta de la cueva.
	3. Casín dijo que (Casín) había cesado a la cueva.
	4. Casín dijo que se abriera la puerta de la cueva.
	[Sentence 61]
	Se abrió la cueva.
	[Sentence 62]
	1. Casín entró dentro de la cueva.
y	2. Casin llenó sus costales de monedas.
y	3. Casín amarró los costales.
pero	4. Se le olvidó a Casín una palabra.

LINKAGES INDEPENDENT STATEMENTS

5. La palabra era la que había de decir para que se abriera la cueva.

6. Era la segunda palabra.

2.3.3.2.3. From Independent Statements to Informational Statements

In this step, the omission test is applied to determine what portions of an independent statement can be left out without changing its basic meaning. The omitted portions are considered adjuncts. The remaining basic portion of the independent statement is considered the informational statement. The sameness of basic meaning is determined by asking the informant for his opinion, and interpreting his responses. The sample text illustrates the distinction between informational statements and adjuncts. The latter are indicated by placement in brackets.

55.1. Casín se vino a su (= de Casín) casa.

55.2. Casín tenía mulas.

56.1. Casín aparejó sus (= de Casín) mulas.

56.2. Casín se fue de casa.

56.3. El sol se estaba metiendo.

57.1. Casín pensaba que la noche lo (= a Casín) iba a agarrar.

57.2. Casín decidió que no importaba que (Casin) camine de noche.

58.1. Casín decidió ir en busca de esa cueva.

58.2. Casín decidió no dar mas treguas.

59.1. Casín encontró la cueva.

60.1. Casín llegó a la cueva.

60.2. Casín dejó sus (= de Casín) mulas en la puerta de la cueva.
60.3. Casín dijo que (Casín) había cesado a la cueva.
60.4. Casín dijo que se abriera la puerta de la cueva.

61.1. Se abrió la cueva.

62.1. Casín entró dentro dentro de la cueva.
62.2. [para pronto] Casín llenó sus costales de monedas.
62.3. Casín amarró los costales.
62.4. Se le olvidó a Casín una palabra.
62.5. Era la segunda palabra.
62.6. La palabra era para que se abriera la cueva.

2.3.3.3. Procedure for Determining the Lexical Composition of Informational Statements.

The aim of this step is to analyze each informational statement into its component lexical units. The technique by which this is achieved is employment of the minimal response test. This consists of the following: For each informational statement, the informant is requested to phrase the maximum possible number of direct questions, the information for answering which is in its entirety contained in the informational statement in question. Thus, given the informational statement "John went to town", the question "Why did he go to town?" would not be admissible in this context because the information required to answer this question is not contained in the informational statement in question. Admissible questions are: 1. "Who went to town"; 2. "What did John do?"; 3. "Where did John go?".

For each direct question, the informant is requested to give the shortest possible answer. This is called the minimal response. Using the above example, the following would be the minimal responses to the three questions suggested by it: 1. "John"; 2. "went to town", or "he went to town"; and 3. "to town".

Minimal responses are assumed to correspond to the component lexical units of the informational statement.

2.3.3.4. Procedure for Determining the Cultural Classification of Terms

It is assumed that the various admissible questions referred to in the preceding section represent culturally relevant types of phenomena, such as various categories of entities, actions, events, etc.

Consequently, some admissible questions can serve as criteria for the classification of the lexical units that constitute the minimal responses to them. Thus, in the above example, "John" represents a "who"-type lexical unit, i.e. a human entity; "went to town" represents a "What did -- do"-type lexical unit, i.e. an action; "to town" represents a "where"-type lexical unit, i.e. a location.

Because of the hypothesis that lexical units with predicative function constitute the core of statements they were given first attention in the analysis of the Mexican Spanish texts. The following four major classes of lexical units with predicative function were uncovered: (1) actions (corresponding only to the question "¿Y que hizo --?", and what did he do?); (2) events (corresponding only to the questions "¿Y que pasó con--?" or "¿Y que ocurrió con--?", what happened to --?); (3) action-events (corresponding equally to the questions "¿Y que hizo --?" and "¿Y que paso con--?" or " ¿Que ocurrio con--?"); (4) miscellaneous predications (corresponding to none of the above questions but rather to a great number of very specific questions as shown below). An example of an action is: "ofrecer algo a alguien", to offer something to someone. An example of an event is: "quedarse en/dentro de un lugar", to stay in/inside a place. An example of an action/event is: "cansarse", to get tired. Examples of miscellaneous predications are given further below.

These four classes fall into two major categories: (1) those that correspond to general questions (namely, actions, events, and action-events) and (2) those that correspond to specific questions (namely, miscellaneous predications). It is to be noticed that the latter can be further subdivided into a great many subclasses on the basis of the many questions to which they correspond. An illustrative listing of these questions is the following:

"¿Y como es --?", as in the question: "¿Y como es Galdiana?", what is Galdiana like?, with its answer: "inteligente", intelligent;

"¿Y como esta --?" as in the question: "¿Y como estaba la puerta?", and what about the door?, with its answer: "cerrada", it was closed;

"¿Y como (esta) se ve --?", as in the question: "¿Y como (estaban) se veían las puertas?", and what was on the doors, with its answer "marcadas", There was a sign on them;

"¿Y como se llama --?", as in the question: "¿Y como se llamaba el hermano de Olibaba",what was the name of Olibaba's brother?, with its answer: "Casín";

"¿Y qué clase de -- es?", as in the question: "¿Y qué clase de olla era?", what kind of olla was it?, with its answer: "Era de fierro",it was made of iron;

"¿Y qué carácter tiene --?", as in the question: "¿Y qué carácter tenía la mujer de Casín?" what type of person was Casin's wife?, with its answer: "era envidiosa", she was envious;

"¿Y qué facciones tiene --?", as in the question: "¿Y qué facciones tenía Galdiana?", what did Galdiana look like?, with its answer: "era guapa", she was beautiful;

"¿Y en qué posesión/situación está/vive --?", as in the question: "¿Y en qué posesion esta el hermano de Olibaba?", And how well off is Olibaba's brother?, with its answer: "es millonario", he is a millionaire;

"¿Y de qué color es --?", as in the question: "¿Y de qué color era el vestido de Galdiana?", And what was the color of Galdiana's dress?, with its answer: "era blanco", it was white;

"¿Y qué horas son ya?", as in the question: "¿Y qué horas eran ya?", And what time of the day was it?, with its answer: "el sol se estaba metiendo", the sun was setting;

"¿Y quien es --?", as in the question: "¿Y Galdiana quien era?", And who was Galdiana?, with its answer: "la sirvienta de Casín", she was Casin's servant;

"¿Y que cantidad de -- hay?", as in the question: "¿Y qué cantidad de leña había?", And how much firewood was there?, with its answer: "había un montón de leña", there was an enormous amount of firewood.

2.3.3.5. Procedure for Determining the Distribution of Informational Statements Within Non-Minimal Behavioral Units

The procedure used for this determination is essentially one of inspecting the sequence of different types of informational statements within the frame constituted by the non-minimal behavioral units, that is, those portions into which the informant is capable of segmenting the text under the analyst's prodding. Clearly, this segmentation depends on the informant's culture and/or subculture: in some cultural environments, texts may be segmented into a large number of small portions, in other cultural environments informants may refuse to segment the text into any sort of intermediate size units. Thus one of the Mexican informants, the narrator, refused to segment the fairy tale into smaller portions but accepted to do so with her autobiography. The other Mexican informant, a much younger woman with an urban outlook accepted to segment both the fairy tale and the autobiography into smaller portions. It appears that in Mexican culture it is customary to think of one's life as divided into major portions signaled by key events such as the individual's birth, marriage, the birth of children, the death of close relatives. On the other hand, it may very well be that the readiness by urban informants and unreadiness by folk informants to segment any nonautobiographic story reflect a difference in cognitive style that correspond to Redfield's folk-urban distinction.

In the texts used for the development of the procedure described here, the informant was able to segment each text as a whole into a series of parts of the story. These parts of the story served as the frame of reference within which to examine the distribution of various types of informational statements.

This examination showed that within a given part of the story informational statements of a given type tend to constitute chains of varying lengths which are interrupted by informational statements of a different type. Utilizing this difference, one can consider that the statements which occur in chains of the same type constitute the body of a non-minimal unit within a part of the story, while the informational statements of the other type(s) constitute something like the "junctures" between these units.

What has specifically been noted in the texts examined here was that the type of textual segment that constitutes the body and the type that constitutes the juncture of these units differs depending on the genre of the text. In the fairy tale text, the body of a textual unit is made up of action statements, while the junctures are made up of event and/or qualification statements. In the autobiographic text, on the other hand, the body of the units is made up by event statements while the junctures are made up by action and/or qualification statements. The following sample texts illustrate how junctural and body informational statements are distributed in terms of one another. Qualification statements are symbolized as Q, pure event statements and predominantly event statements as E, pure action statements and predominantly action statements as A.

Symbols indicating class of informational statements	Informational statements from the fairy tale
Q	- El hombre del cuento se llamaba Olibaba. The man of the story was called Olibaba
E	- Olibaba y su mujer sufrían mucha pobreza. Olibaba and his wife were extremely poor
E	Olibaba tenía un hermano millonario por haberse casado con una millonaria. Olibaba had a brother who was a millionaire because he had married a millionairess.
Q	- El hermano de Olibaba se llamaba Casín. Olibaba's brother was called Casin.
E	- Lo unico que tenía Olibaba para vivir era sus tres burros. Olibaba's only means of subsistence were his three donkeys.
A	- Olibaba se iba todos los días a la sierra a traer leña. Every day Olibaba would go to the mountain to get firewood.

Symbols indicating class of informational statements	Informational statements from the fairy tale
A	Olibaba cargaba sus burritos con la leña para llevar la leña a vender a la ciudad. Olibaba would load the firewood on his donkeys to take it to town to sell.
E	Olibaba no podía vender la leña porque la gente tenía estufa de gas y no utilizaba leña. Olibaba could not sell the firewood because people had gas ranges and they did not use firewood.
E	Olibaba iba amontando la leña en su casa. Olibaba would keep piling up the firewood in his house.
E	Olibaba y su mujer se hacían cada día mas pobres. Olibaba and his wife would get poorer every day.
A	Un día Olibaba se fué al monte muy tarde porque se sentía aburrido. One day Olibaba went to the mountain very late because he felt despondent.
E	Olibaba vió unos hombres armados con carrilleras de parque. Olibaba saw some men wearing bandoleers.
E	Olibaba penso que los hombres armados con carilleras de parque no eran hombres de bien. Olibaba thought that the men were up to no good.
E	Olibaba les tomó miedo a los hombres. Olibaba got scared of the men.
A	Olibaba fué a esconder sus burros en lo espeso del monte. Olibaba went to hide his donkeys way up in the mountain.
A	Olibaba se trepó a un árbol. Olibaba climbed up on a tree.
E	Los ladrones llegaron al pie del árbol donde estaba escondido Olibaba. The thieves arrived at the foot of the tree where Olibaba was hiding.
A	Los ladrones se comparon al pie del árbol donde estaba escondido Olibaba. The thieves made camp at the foot of the tree where Olibaba was hiding.
A	Los ladrones descargaron sus mulas al pié del arbol donde estaba escondido Olibaba. The thieves unpacked their mules at the foot of the hill where Olibaba was hiding.

Symbols indicating class of informational statements	Informational statements from the fairy tale
E	Los ladrones no vieron a Olibaba. The thieves did not see Olibaba.
A	El capitán de los ladrones se acercó a una roca que estaba cerca del árbol donde estaba escondido Olibaba. The captain of the thieves came close to a rock which was near the tree where Olibaba was hiding.
A	El capitán de los ladrones indicó unas palabras para que se abriera una puerta en la roca. The captain of the thieves spoke a few words in order to open a door in the rock.
E	Se abrió una puerta en la roca. A door opened in the rock.
A	Los ladrones levantaron sus costales que habían descargado. The thieves picked up the bags which they had unpacked.
A	Los ladrones se metieron en la cueva. The thieves went inside the cave.
E	Los ladrones tardaron un rato en la cueva. The thieves stayed inside the cave for awhile.
A	Todos los ladrones menos el capitán salieron de la cueva de uno en uno. All the thieves except for the captain came out of the cave one after the other.
A	El capitán de los ladrones se quedó dentro de la cueva. The captain of the thieves stayed inside the cave.
A	El capitán salió de la cueva. The captain came out of the cave.
A	El capitán indicó unas palabras para que se cerrara la cueva. The captain spoke a few words in order to close the cave.
E	Se cerró la cueva. The cave closed.
A	Olibaba aprendió las palabras del capitán. Olibaba learnt the words spoken by the captain.
A	Los ladrones montaron en sus cabalgaduras. The thieves mounted their horses.
A	Los ladrones se fueron. The thieves left.

Symbols indicating class of informational statements	Informational statements from the fairy tale
A	Olibaba esperó hasta que fueran retirados los ladrones. Olibaba waited until the thieves were very far away.
A	Olibaba bajó del árbol donde estaba escondido. Olibaba came down from the tree where he was hiding.
A	Olibaba fué y trajo sus burros. Olibaba went to get his donkeys.
A	Olibaba se arrimó a la cueva con sus burros. Olibaba came close to the cave with his donkeys.
A	Olibaba indicó las palabras para abrir la cueva. Olibaba spoke the words to open the cave.
E	Se abrió la puerta de la cueva. A door opened in the rock.
A	Olibaba vió pilas de monedas de oro y de plata. Olibaba saw piles of gold and silver coins.
A	Olibaba vió todo lo que se robaban los ladrones. Olibaba saw all the things stolen by the thieves.
A	Olibaba llenó los costales que traía en sus burros de monedas de oro y de plata. Olibaba filled the bags which he had on his donkeys with gold coins and silver coins.
A	Olibaba cargó sus burritos con los costales llenos de monedas. Olibaba loaded his bags full of coins onto his donkeys.
A	Olibaba salió de la cueva. Olibaba came out of the cave.
A	Olibaba indicó las palabras para que se cerrara la cueva. Olibaba spoke the words to close the cave.
E	Se cerró la cueva. The cave closed.
A	Olibaba se fué encantado para la cuidad con su esposa. Delighted, Olibaba went to the city to see his wife.
E A	La mujer de Olibaba le recibió mal a Olibaba preguntándole que le hizo a la leña. Olibaba's wife gave him a bad reception asking him what he had done with the firewood.
A	Olibaba le habló que se calle a su mujer. Olibaba told his wife to keep quiet.

Symbols indicating class of informational statements	Informational statements from the fairy tale
A	Olibaba le contó a su mujer que se había encontrado con una fortuna. Olibaba told his wife that he had found a treasure.
E	La mujer de Olibaba se alegró. Olibaba's wife was very happy.
E	La mujer de Olibaba se sorprendió pensando como le haría para contar el dinero. Olibaba's wife started worrying about what she would do to count the money.
A	Olibaba le dijo que callara a su mujer para no dar a saber a nadie de la cueva. Olibaba told his wife not to mention the cave to anybody.
A	Olibaba intentó calmar a su mujer diciéndole que después se contaría la fortuna. Olibaba tried to calm his wife by telling her that they could count their fortune later on.
E	La mujer de Olibaba no se aguantó. Olibaba's wife was unable to restrain herself.
A	La mujer de Olibaba se fué con la esposa de Casín. Olibaba's wife went to see Casin's wife.
A	La mujer de Olibaba le pidió una medida a la mujer de Casín. Olibaba's wife asked Casin's wife to lend her a measuring cup.
E	La mujer de Casín se sorprendió. Casin's wife was very surprised.
A	La mujer de Casín fué y embarró la medida de cebo. Casin's wife smeared wax inside the measuring cup.
A	La mujer de Casín prestó la medida a la mujer de Olibaba. Casin's wife lent her measuring cup to Olibaba's wife.
A	La mujer de Olibaba midió las monedas de oro y de plata en la medida. Olibaba's wife measured the gold coins and the silver coins.
A	La mujer de Olibaba fué a entregar la medida a la mujer de Casín. Olibaba's wife returned the measuring cup to Casin's wife.
E	La mujer de Olibaba no se dió cuenta que iba una moneda pegada en la medida. Olibaba's wife did not notice that there was a coin stuck in the measuring cup.

Symbols indicating class of informational statements	Informational statements from the fairy tale
E	La mujer de Casín se dió cuenta que iba una moneda pegada en la medida. Casin's wife noticed the coin stuck in the measuring cup.
A	La mujer de Casín fué con Casín diciéndole que Olibaba y su mujer no estaban pobres. Casin's wife went to tell Casin that Olibaba and his wife were not poor.
A	La mujer de Casín le dijo a Casín que la mujer de Olibaba había venido a pedir una medida para medir su oro. Casin's wife told Casin that Olibaba's wife had come to borrow a measuring cup in order to measure her gold.
E	Casin se sorprendió. Casin was very surprised.
A	La mujer de Casín le enseñó a Casín la moneda de oro pegada en la medida. Casin's wife showed Casin the gold coin stuck in the measuring cup.
A	Casín decidió ir con su hermano. Casin decided to go and see his brother.
A	Casín se fué con su hermano. Casin went to see his brother.
Q	Olibaba no era envidioso Olibaba was not envious.
Q	Olibaba era un hombre sencillo. Olibaba was a simple man.

When only the symbols representing the classified informational statements are given, the distribution between junctural informational statements and body informational statements in the sample text from the fairy tale appears clearly. It is as follows:

QEEQE AA EEE A EEE

AA E AA E AA E AA E AAAA

E AAAAAAAA E AAAAAA

E A E AA EE AA E AA E

Symbols indicating class of informational statements	Informational statements from the autobiography
Q	Nací en Mayo 29 de 1903. I was born on May 29, 1903.
Q	Nací en el Rancho de los Gatos. I was born at Rancho de los Gatos.
Q	El hogar de mis padres estaba cubierto de sacate. My parents' house was covered with thatch.
E	Mi mama murió cuando yo tenía 5 días. My mother died when I was 5 days old.
E	Mi abuelita me crió con caldo de frijoles. My grandmother kept me alive with the juice from cooking beans.
Q	Mi abuelita era vuida. My grandmother was a widow.
Q	Mi papa era agricultor y amanzador de caballos. My father was a farm worker and he also tamed horses.
E	Mi papa no pudo tabajar después que lo tumbó un caballo. My father was unable to work after he had been thrown by a horse.
Q	Eramos nueve de familia. There were 9 of us.
Q	Teniamos hambre. We were hungry.
E	Mi abuelita nos daba de comer hierba del campo cocida en una olla con sal. My grandmother would feed us grass from the fields boiled in an olla with just salt.
E	Mi abuelita murió. My grandmother died.
E	Me quedé sola a las cosas de la casa. I was left alone with the responsibility of the household.
E	Mi papa siguió enfermo. My father kept on being sick.
A	Me puse a trabajar en casa para darles de comer a mis hermanos. I went into housework in order to feed my brothers and sisters.

Symbols indicating class of informational statements	Informational statements from the autobiography
A	A los 16 años entré a la Asociación de las Hijas de Mariá. When I was 16 I joined the Association of the Daughters of the Virgin Mary.
E	Mi papa murió. My father died.
A	Intenté irme de religiosa de lega. I tried to become a lay sister.
E	Se me dificultó irme de religiosa de lega por no saber leer. I could not become a lay sister because I did not know how to read.
A	Le prometí una rogativa a Señor San Antonio si me enseñara a leer. I made a vow to Saint Anthony in return for his teaching me how to read.
A	Señor San Antonio me enseñó a leer ya escribir. Saint Anthony taught me how to read and write.
A	Yo le hize una rogativa a Señor San Antonio. I made a vow to Saint Anthony.
E	No pude irme de religiosa por no tener dinero. I was not able to become a nun for lack of money.
E	Me casé para que hubiera quien me cuidará. I got married in order to have someone to take care of me.
Q	Mi marido era muy pobre. My husband was very poor.
Q	Mi marido era albañil. My husband was a bricklayer.
E	No había trabajo para mi marido en Valle de Guadalupe donde vivíamos. There was no work for my husband in Valle de Guadelupe where we lived.
E	Yo tenía hambre otra vez. I was hungry once again.
A	Yo comía malvas del campo crudas hasta llenar mi estómago. I would eat raw weeds until my stomach was full.
A	Yo decía a mi marido que tenía hambre. I would tell my husband that I was hungry.

Symbols indicating class of informational statements	Informational statements from the autobiography
A	Mi marido me decía que no tenía nada que darme, que él también tenía hambre. My husband would tell me that he had nothing to give me and that he too was hungry.
E	Me dió Díos cinco hijos. God gave me five children.
A	Mi esposo solo les arreglaba el ombligo a los niños. My husband had to take care of cutting the umbilical cord all by himself.
E	Estabamos solos mi marido y yo cuando nacían los niños porque no teníamos dinero. We were by ourselves when the children were born because we had no money to get help.
E	Mis hijos sufrieron muchas necesidades por falta de dinero. My children suffered much deprivation for lack of money.
A	Se iba mi esposo a traer tercios de cañas para vender. My husband would go to get sugar cane stalks to sell.
E	Mi marido no vendía las cañas. My husband could not sell the sugar cane.
E	No había quien comprara las cañas. There was nobody to buy the canes.
A	Nos comíamos las cañas para llenar el estómago. We would eat the cane in order to fill our stomachs.
A	Yo masticaba caña para dar aguita de caña a mi hija. I would chew the cane in order to feed the cane juice to my baby daughter.
E	Luego me caí. Then I fell down.
E	Se me quebraron dos dientes. I broke two teeth.
A	Con la lengua yo acomodé los dientes. I held the teeth in place with my tongue.
E	Los dientes se quedaron clavados en la encía fuera de su sitio. The teeth remained stuck in the gum outside of their regular place.
E	Me estuvo doliendo la encía. My gum was hurting.

Symbols indicating class of informational statements	Informational statements from the autobiography
E	Así soldaron los dientes. The teeth healed up that way.
A	Entretanto que soldaron mis dientes mi marido me daba tortilla masticada a que la pasará no más porque yo no podía masticar. While my teeth were healing my husband would feed me chewed tortilla so that it would go down since I could not chew.
E	Los raices de los dientes me sangraban el labio. The roots of my teeth would make my lip bleed.
A	Mi esposo sacó unas hebras de iste de maguey. My husband pulled some fibers off an agave leaf.
A	Mi marido torció las hebras de iste de maguey en la pierna. My husband rolled the agave fibers on his leg.
A	Mi marido lazó un diente con el cordón. My husband tied the string around one of the teeth.
A	Mi marido estiró el cordón hasta sacar el diente. My husband pulled the string until the tooth came out.
E	¡Una dolencia tremenda! What a terrible pain!
E	Se me bajo mi labio. My lip came back down.
E	Me salieron otros dos dientes. Two more teeth grew back on me.
E	Murió mi esposo. My husband died.

When only the symbols representing the classified informational statements are given, the distribution of junctural informational statements and body informational statements in the sample text from the autobiography appears clearly. It is as follows:

QQQ EE QQ E QQ
EEEE AA E A E AAA EE
QQ EE AAA E A EE A EE
AA EE A EEE A E AAA EEEE ...

2.3.3.6. Procedure for Defining Non-Minimal Analytic Units

The preceding procedure has yielded a distinction between the body portion of non-minimal units and the junctures between non-minimal units. This distinction leads to the proper definition of non-minimal analytic units on the basis of the utilization of junctural informational statements as criteria for establishing the boundaries of these non-minimal units.

As was noted in the preceding section, the junctural informational statements are of two types: either they are of a type opposite to the one represented in the body of a textual unit (when the body of the textual unit consists of action statements then they are event statements; when the body of a textual unit consists of event statements then they are action statements) or they are qualification statements. In both texts the first type of the junctural informational statements occur much more frequently than those of the second type. In other words, action statements and event statements when they function as junctures occur much more frequently than qualification statements. It is therefore reasonable to suggest that juncture points within the text that consist of or contain opposite type statements constitute minor junctures by contrast with those juncture points that contain only qualification statements and that are considered to constitute major junctures.

The textual segments which are delimited by the junctures as specified above can reasonably be considered to constitute non-minimal analytic units of the text. Since the defining junctures are of two orders, major and minor, it is reasonable to consider that there are at least two orders of non-minimal analytic units present corresponding to the two orders of junctures. The units bounded by the minor junctures seem to correspond to the textual units that are customarily called motifs in the folklore and textual analysis literature; this term will therefore be retained to refer to the lower order of non-minimal analytic units of text. The units bounded by the major junctures seem to correspond to what in the consideration of literary and folkloric plots is usually referred to as episodes; this term will then be applied to the non-minimal analytic units of text of the next higher order. The two types of units are related in such a way that a given episode may contain one or more motifs. The same sample text as served to illustrate how junctural and body informational statements are distributed in terms of one another can now serve to illustrate the distribution of motifs within one episode. For ease of presentation only the symbols representing the classified informational statements will be given.

QEEQE	episode 1
A A }	motif 1
EEE	
A	motif 2
EEE	
A A }	motif 3
E	
A A }	motif 4
E	
A A }	motif 5
E	
A A }	motif 6

E	
A A A A	motif 7
E	
A A A A A A A A	motif 8
E	
A A A A A A	motif 9
E	
A	motif 10
E	
A A	motif 11
EE	
A A	motif 12
E	
A A	motif 13
E	
A A A	motif 14
QQ	episode 2
⋮	⋮

2.3.3.7. Extraction of the Message

This final step of the procedure is based on the assumption that the message of a given text will most readily be revealed by its most conspicuous structural feature. This most conspicuous feature may be either a general property of the structure, or a particular unusual element or relation emerging from the analysis; this unusual structural feature may become evident either from the examination of a text by itself or by a comparison of the text under consideration with another text or texts with which it contrasts.

The most salient impression generated by the textual material under study in the present research is that of a conspicuous difference in the overall psychological outlook of the texts in accord with the genre to which they belong: the fairy tale text gives the overall impression of being dynamic and optimistic, while the autobiographic text gives the impression of being lethargic and pessimistic. It therefore seems plausible to look for some general structural feature (rather than a particular structural element or relation) that might correspond to this conspicuous overall impressionistic difference.

One pervasive structural characteristic emerges as conspicuously different between the two genres upon even the most casual examination. This is the type of informational statement that constitutes the body of the motifs and episodes of each of the genres: action statements for the fairy tale, event statements for the autobiography. The parallel of action statements with dynamism is evident; the parallel of event statements with lethargy is perhaps less evident but may be acceptable. A corroboration of both parallelisms can be found in the subclassification of these two types of statements based on informant explanations of statements of the two types obtained in the course of the research.

It turns out that action statements are by informants consistently interpreted in terms of the role that the actions play in the development of the story, while event statements are consistently interpreted in terms of their good or bad effect upon the life of the central character (who is, of course, the narrator of the autobiography). This interpretation and characterization further underlines the parallelism between action statements and dynamism, as well as between event statements and lethargy. It further suggests a degree of plausibility for the outlook of optimism of the fairy tale as opposed to the outlook of pessimism of the autobiography: clearly, a character who by his actions can affect the development of the plot has grounds for a more positive (optimistic) outlook than a character who is subject to the blind force of events beyond his control.

Now that the impressionistic general psychological outlook has been corroborated by an interpretation of an essential structural characteristic of the two texts, the message of the texts can be further specified by relating the overall psychological outlook of each to the particular content. The messages can then be formulated in terms of the difference between the ordinary world of everyday living as represented by the autobiography and the extraordinary world of happenings beyond the ordinary as represented by the fairy tale.

It then appears that the message of each of the texts represents a particular attitude towards life. The message of the autobiography is the realistic evaluation of her own life by a Mexican peasant woman: she is entirely a victim of circumstances, subject to events over which she has no control, events which most often turn out to be tragic for her--in one word, life is tough. The message of the fairy tale is that in spite of the difficulties of real life there is always hope in the possibility of extraordinary happenings. The narrator herself gives as the message of the story of Olibaba and the Forty Thieves one of wish fulfillment: all this happened so that girl could get boy--Galdiana could find a husband in Olibaba's son. These results are in keeping with the hypothesis stated in section 2.3. above that fairy tales are likely to reveal foci of the imaginative interests of the culture while autobiographies are likely to reveal those aspects of the culture which have had the greatest impact on the lives of the informants.

The difference between the oppressiveness of the real world as represented in the message of the autobiography and the hopefulness of a dream world as represented by the message of the fairy tale reveals an outlook on life that seems to correspond to that of the two Mexican informants as could be inferred from casual ethnographic interviewing and observations. It would thus seem that the message inferred from an interpretation of the informational structure is corroborated by pertinent ethnographic data. It may therefore be assumed that the message does have psychological validity. This in turn reinforces the assumption that the message represents the deeper cognitive domain, while the informational structure corresponds to the more immediately accessible semantic domain. This last assertion will be further discussed in the following paragraph.

2.3.4. Theoretical Considerations

In the Principal Investigator's previous research under Contract

No. OE-2-14-007, the distinction between a semantic and a cognitive domain of language was proposed and justified by the analysis of the semantic content and cognitive significance of various aspects of language. The present research has permitted the extension of the notions of semantic and cognitive from the study of different aspects of language to the study of texts: the semantic and cognitive domains of language are in the textual realm represented by the informational structure and the message of the text respectively. The fact that it was not only possible but necessary to extend the distinction between semantic and cognitive from the study of the system of language to the study of texts is of great theoretical significance because it is evidence of the great generality of the distinction between semantic and cognitive as applied to all manifestations of human language.

The distinction between semantic and cognitive is related to the theoretical notion of depth as applied to the study of language. That is, since the semantic and the cognitive domain represent different levels of abstraction in terms of the necessary extent of inference making, they can also legitimately be assumed to represent different levels of depth. The semantic domain in this frame of reference represents a shallower level, while the cognitive domain represents a deeper level. It is interesting to note that this conception of depth is more closely related to the notions of depth prevalent in anthropology and clinical psychology than to the conception of deep structure in contemporary theories of transformational grammar. The reasons for this orientation are dual: firstly, the empirical emphasis in the research conducted with its strong reliance upon behavioral techniques, which makes it necessary to define notions of psychological depth in terms of some operational criterion--

in this case, the criterion of the extent of necessary inference making; secondly, the avowed theoretical purpose of relating linguistic structure to cultural structure has pointed the research in the direction of using cultural data as one of the sources of evidence in the explication of linguistic meanings, and of using culture-related clinical psychological considerations in the development and application of notions of psychological depth.

It is important to note that the semantic domain and the cognitive domain have to do with structure--the structure of language as a system, or the structure of text. Thus, they should be differentiated from the notion of cognitive processes now so common in cognitive psychology. The semantic and cognitive domains represent two levels of depth in the consideration of the meanings of language; they are closely related to the notions of cognitive structure and consequently different from the notion of cognitive processes. The relation between cognitive structure and cognitive process is considered to be one in which cognitive processes are essentially either determined by, or serve to manipulate, cognitive structures. In other words, cognitive structures represent either delimiting conditions under which cognitive processes function or the structuring of the content with which these processes deal.

Another important theoretical consequence of the interpretation of the meanings of language through the two domains is a reinterpretation of the notion of the comprehension of linguistic meaning. It is considered reasonable to assume that to the two levels of abstraction of linguistic meaning, mainly the semantic and the cognitive domain, there correspond two levels of comprehension: a shallower level of comprehension which represents an understanding of semantic content, and a deeper level of comprehension which represents an understanding of cognitive significance. Note that this conception links a cognitive process to a cognitive structure: comprehension is considered to be one of the cognitive processes, and it is applied to a cognitive structure through two levels of depth as represented by the semantic and cognitive domains respectively.

3. Educational Significance of Research Findings

It is generally assumed that the results of linguistic research are most relevant to two basic areas of education: language arts education, and foreign language teaching. It is useful to look at both of these educational areas in terms of skill development and then to assess the results of the research reported on herein in terms of the contributions made to various areas of skill development.

Most educators agree that language arts instruction has to do with the following four areas of skill development: basic literacy (that is the mechanics of reading and writing), reading comprehension (that is, the comprehension of the content of text above and beyond the meanings of individual component words and sentences), vocabulary development, and oral and written expression (including composition). Foreign language teaching is usually discussed in terms of the development of oral and written skills; among the oral skills are customarily listed pronunciation and conversational ability; among the written skills are listed the analogues of the four areas of skill development discussed above for the language arts. In the language teaching area, a distinction between the different levels of instruction--the introductory, intermediate, and advanced--is also considered essential. With present approaches to foreign language teaching, it is essentially at the intermediate and advanced levels that emphasis is placed on the development of written skills, particularly those going beyond the level of basic literacy and elementary vocabulary development. Thus a parallel can be drawn between language arts instruction and foreign language teaching with regard to the different areas of skill development. Of the four areas noted as relevant to language arts instruction, basic literacy can be considered an elementary skill, reading comprehension and oral and written expression can be considered more or less advanced skills, while vocabulary development is a skill that can be considered relevant to varying degrees of advancement. It is interesting to note that there is a correspondence with the levels of language teaching: basic literacy clearly belongs to the introductory level, comprehension of text and oral and written expression clearly belong to the intermediate and advanced levels, while vocabulary development belongs to all levels.

As was noted in the preceding section, the type of textual analysis exemplified in this study and the theoretical foundations on which it is based have contributed to a better knowledge of the process of understanding of text. Clearly, this psychological process is very closely related to the educational problem of the development of reading comprehension both in language arts instruction and in foreign language teaching: firstly, that a knowledge of syntax is not sufficient for the thorough comprehension of reading matter in either one's own or a foreign language--this is due to the fact that the informational structure of a text does not coincide with its syntactic structure but has to be understood independently from it; secondly, that there are two levels of understanding of text--particularly of narrative text--corresponding to the semantic domain and the cognitive domain respectively, and that a complete understanding of a text can only be achieved if the cognitive as well as the semantic domain are mastered. This latter consideration is particularly important when dealing with the comprehension of text originating in a culture or subculture other than that of the reader's. It is to be noted that such culturally and subculturally different texts are not limited to foreign language instruction; present-day language arts curricula include, as a matter of course, texts from a variety of the subcultures making up our own society, as well as translated texts of writings coming from other speech communities with other cultural backgrounds.

It should be noted that the development of reading comprehension skills is not limited to the language arts or to foreign language instruction in the strict sense of the term. The study of literature as a separate subject matter. be it concerned with the student's own language or a foreign language, requires a very highly developed reading comprehension skill. The importance of the mastery of both the semantic and the cognitive domain for such an advanced skill need not be belabored here.

The kind of recognition problems that were dealt with in the course of the development of a research methodology for textual analysis have their analogues in the application of the principles of textual analysis to the comprehension problem. Just as the present research in the cognitive domain had to deal with the determination of textual units such as motifs and episodes, as well as the body of the units and the junctures delimiting units from each other, so the application of these principles to the enchancement of comprehension will have to take into account these same notions. And just as the present research has contained an attempt at deriving the message of a text from the informational structure of that text, so the advanced levels of comprehension will have to deal with the extraction of the cognitive significance of a text on the basis of the recognition of its structural components.

There is no doubt that these same principles will be contributory in the teaching of expression skills. Here again, syntax--though essential--is not enough; a person learning to express himself either orally or in writing in addition has to know how to produce a well structured text with appropriate cognitive content. And this means learning how to manipulate actively those same elements that in the process of comprehension one has to learn to recognize. Needless to say, the insights contributed by the present study will be of importance here.

Finally, since the determination of the cognitive significance of text is closely linked to an ethnographic understanding of the speech community from which the text stems, it is evident that the cognitive domain as revealed by the methodology developed in the present study will serve as a significant source of insight into the cultural pattern of the speech community that has produced a given text. This will contribute important data for the preparation of the cultural materials that are needed to accompany either language teaching or literary studies.

APPENDIX

Semantic and Cognitive Analysis of a Folk Tale:
Olibaba y los Cuarenta Ladrones, Olibaba and the Forty Thieves

as told by

Teodocía Garcia

and interpreted by

María de la O

0. The procedure for the semantic and cognitive analysis of folk narratives developed in the course of the research project will be illustrated in a step by step description of the analysis of one folk tale called by the narrator "Olibaba y los Cuarenta Ladrones", Olibaba and the Forty Thieves.

To the extent pertinent the same format of presentation will be used as in the description of the Pilot Study (Mathiot, 1972). In this presentation two major sections are distinguished: in the first section the theoretical and methodological background for the proposed approach to the semantic and cognitive analysis of folk narratives is presented. In the second section the analysis of the chosen folk tale is described in detail.

1. Theoretical and Methodological Background for Proposed Approach

The theoretical and methodological frames of reference for the proposed approach to the semantic and cognitive analysis of folk narratives as well as the conceptual tools used in the course of the analysis of the chosen folk tale will be discussed in turn.

1.1. Theoretical Frame of Reference

Three sets of basic assumptions can be distinguished.

The first set of basic assumptions rests on the belief that in folk narratives two uses of language are manifested: on the one hand, overt communication between a narrator and an audience; on the other hand, symbolic communication between a narrator and an audience through the medium of overt communication. A given folk narrative is viewed therefore as conveying information on two levels: as a story and as a message. The story corresponds to the information conveyed by overt communication. The message corresponds to the information conveyed by symbolic communication through the medium of overt communication. One of the functions of a folk narrative, namely its referential function, can be said therefore to consist in conveying a message to an audience through a story. The distinction between semantic and cognitive domains of language which characterizes the way in which the referential function of language is manifested (Mathiot 1968 and forthcoming) is viewed to apply to folk narratives as follows:

The story belongs to the semantic domain, which is constituted by the relations between the signs of a given language and the reality they stand for, i.e. denote and/or connote. The message belongs to the cognitive domain which is constituted by the relation between the speakers of a given language and reality as mediated by the language.

The second set of basic assumptions rests on the belief that each version of a given folk narrative has both a story and a message. Each story in turn has a structure, describable in terms of units and their relations. The structure of the story of a given version is regarded as independent of--without being necessarily unrelated to--that of the stories of the other versions of the same folk narrative. As a consequence, the structure of the story of a given version of a folk narrative can be uncovered without consideration for the other versions of that folk narrative. The structure of the story is viewed as being constituted by different orders of structural components: on the one hand, boundary markers versus narrative carriers; on the other hand, highlighted information carriers versus background information carriers. Narrative carriers carry the narration while boundary markers punctuate it. Highlighted information carriers carry emphasis while background information carriers provide explanation for the highlighted information. Boundary markers serve to identify nonminimal units of different orders of complexity. Highlighted information carriers serve to infer the message. It is believed that only highlighted information carriers convey the message. Background information carriers provide a setting for the message. In the uncovering of the structure of the story the initial goal is then to specify which are the highlighted portions.

Since human communication is believed to be highly redundant and since this redundancy in the case of folk tales is not regarded as relevant to the message itself but only to its presentation, an additional goal in the uncovering the structure of the story is to eliminate all the redundant information.

The structure of the story containing the redundant information is called the Overall Structure.

The structure of the story in which the redundant information has been eliminated is called the Abstract Structure.

The message is inferred by interpreting the cultural significance of the highlighted portions of the Abstract Structure of the story.

Relating the above to the distinction between semantic and cognitive previously made one can propose the following:

The uncovering of the structure of the story--both the Overall Structure and the Abstract Structure--constitutes the semantic analysis of a folk narrative.

The uncovering of the message on the basis of the highlighted portions in the Abstract Structure of the story constitutes the cognitive analysis of a folk narrative.

The third set of basic assumptions rests on the belief that the meaning attributed to a given version of a folk narrative by the narrator and/or individual members of the audience is not necessarily the same. Differences in the way in which a given version is apprehended by different people result in different stories and consequently different messages.

The extent of this variation as well as the factors accounting for it (such as age or sociocultural background) should be investigated rather than postulated.

1.2. Methodological Frame of Reference

The analytic model proposed for the uncovering both of the structure of the story and of the message is the structuralist method. As understood here, the structuralist method is one of qualitative contrasts. This method can be characterized as follows: it utilizes the qualitatively relevant properties of the object of study as operational criteria in the analysis. These properties are ascertained by contrast.

There are two prerequisites for the operational use of contrast: the presence of discrete entities, and the possibility of grouping these into sets. The discrete entities on which the initial analysis is performed are behavioral units. The first objective of a structural analysis is to derive minimal analytic units from pertinent behavioral units. Minimal analytic units are the discrete entities on which the remaining part of the analysis is performed. Behavioral units and analytic units are differentiated in terms of the way in which their boundaries are established: the boundaries of behavioral units are observable in the behavior of the native speaker, or actor; the boundaries of analytic units have to be ascertained by analysis.

In the case of the version of folk tale under consideration several types of behavioral units are present. The first type is constituted by the entire version itself, recorded in the exact form in which it was given by the narrator. The boundaries of the version of the folk tale were set by the narrator herself, who signaled the beginning and the end of her narration. These boundaries were recognized by the member of the audience used as an informant for the present analysis. Three other types of behavioral units were differentiated by the latter. They are constituted by portions of the folk tale varying in size, the largest portions being the "Episodios" (Episodes), the medium size portions being the "Párrafos" (Large Paragraphs) and the smallest portions being the "párrafos" (small paragraphs). The latter serve to derive the minimal analytic units. The goal in the rest of the analysis is to group the minimal analytic units into sets that will reveal appropriate contrasts. The search for contrasts is conducted differently in the uncovering of the structure of the story and in the uncovering of the message.

In the uncovering of the structure of the story the version of the folk tale as a whole constitutes the frame of reference for the grouping of minimal analytic units into sets. Two types of sets can be distinguished: (1) sets utilizing paradigmatic relations between minimal analytic units and (2) sets utilizing syntagmatic relations between such units.

Paradigmatic relations are relations of inclusion. Syntagmatic relations are relations of patterns of co-occurrence.

In the uncovering of the message the highlighted portions of the story constitute the set of analytic units within which contrasts are sought.

1.3. Conceptual Tools

They include (1) the types of analytic units that characterize the structure of the story, namely minimal and nonminimal units (see section 1.2 above); (2) the types of structural components that enter into the structure of the story, namely, on the one hand, boundary markers and narrative carriers, on the other hand, highlighted information carriers and background information carriers (see section 1.1 above); (3) the two main types of relations between units that are utilized in the analysis, namely paradigmatic and syntagmatic relations (see section 1.2 above); and (4) the differentiation between Overall Structure and Abstract Structure (see section 1.1 above).

1.3.1. Analytic Units

Two types of analytic units characterize the structure of the story: minimal units and nonminimal units. Minimal units are those that cannot be further subdivided into units of the same kind. Nonminimal units are units that can be further subdivided into units of the same kind, but of a lower order. In both cases operational definitions are sought, where by an operational definition is meant one that provides unambiguous recognition criteria.

The analysis of the structure of the story of the folk tale yields minimal units called Statements and three orders of nonminimal units. The lowest order nonminimal units are called Motifs, the next higher order ones are called Sections and the highest order ones are called Parts.

1.3.2. Structural Components

In the analysis of the folk tale the structural components mentioned in section 1.1 above are constituted by minimal units, i.e. statements. To the various orders of structural components correspond several types and subtypes of Statements. Boundary Statements and Narrative Statements correspond to boundary markers and narrative carriers respectively. Two subtypes of Boundary Statements are distinguished: Major Boundary Statements and Minor Boundary Statements. Major Boundary Statements mark boundaries between the Sections of the story. Minor Boundary Statements mark boundaries between the Motifs of the story. Two subtypes of Narrative Statements are distinguished. They are Key Statements and Explanatory Statements corresponding to highlighted information carriers and background information carriers respectively.

1.3.3. Paradigmatic and Syntagmatic Relations

In the analysis of the folk tale both types of relations are utilized in a specific order: paradigmatic relations between Statements are ascertained first. They serve to classify Statements on the basis of their shared semantic properties which are called shared semantic constituents. Syntagmatic relations between Statements so classified are ascertained next. They serve to classify Statements further on the basis of their distinctive functions.

In the course of the uncovering of the structure of the story paradigmatic and syntagmatic relations between Statements are utilized recursively as follows:

All Statements are first classified on the basis of their shared semantic constituents. This yields three classes: Action Statements, Event Statements and *Qualification Statements*.

The two postulated functions of marking boundaries and of carrying the narration provide criteria for classifying statements into Boundary Statements and Narrative Statements as follows:

Boundary Statements are constituted by Event Statement and Qualification Statements; Narrative Statements are constituted by Action Statements.

Boundary Statements are further subdivided on the basis of their distinctive functions into two subclasses, Major Boundary Statements and Minor Boundary Statements.

Narrative Statements are classified on the basis of their shared semantic constituents. This yields five subclasses distinguished on the basis of the motivation for the actions referred to in the Narrative Statements. These five types of motivation are: (1) *personal characteristics*; (2) *sense of moral duty*; (3) *personal convenience*; (4) *necessity* and (5) *unclear motivation*.

The two postulated functions of carrying highlighted information and carrying background information provide criteria for performing two successive operations: first the subclassification of Narrative Statements into Key Statements and Explanatory Statements; next, the specification of the highest order of nonminimal units, the Parts of the story.

Key Statements are constituted by Narrative Statements referring to actions motivated by a sense of moral duty and by personal convenience; Explanatory Statements are constituted by Narrative Statements referring to actions motivated by personal characteristics and by necessity.

Narrative Statements referring to actions with unclear motivation are left out of the analysis.

The story of the folk tale under analysis contains two Parts: Part I includes sections 1 and 2; Part II includes section 3.

1.3.4. Overall Structure versus Abstract Structure

In line with section 1.1 above the Overall Structure is the structure of the story in which redundant information is present; the Abstract Structure is the structure of the story once the redundant information has been eliminated.

The Overall Structure is uncovered first through the use of the conceptual tools described in the preceding sections.

The Abstract Structure is derived by a single operation repeated as often as needed. It consists in collapsing adjacent sequences of identical Narrative Statements.

2. Semantic and Cognitive Analysis of "Olibaba y los Cuarenta Ladrones"

In this section both the narrator and the member of the audience serving as informant for the analysis are first briefly presented. Then the uncovering of the structure of the story and of the message are described in detail. Finally the problem presented by the corroboration of the message is discussed.

2.1. Narrator versus Member of the Audience

The narrator is Señora Teodocía García. She told me the story of Olibaba on November 1, 1968 in her home in Santa Monica, California. She was then in her early sixties. She had only recently emigrated to Southern California from Mexico--maybe three or four years previous to my meeting her--and she was still completely monolingual in Mexican-Spanish. She lived from pertinent behavioral units.

2.2.1.1.1. Behavioral Units: "Episodios", "Párrafos" and "párrafos"

The folk tale was recorded on tape and later on transcribed. In the transcription an effort was made to follow as closely as possible the delivery of the narration without becoming technical. Thus ordinary spelling was used and no paralinguistic symbols were added to the conventional ones indicating certain types of intonation and hesitation pauses. In order to retain the gross pattern of the delivery by the narrator each breath group was written on a separate line. Attachment I shows in detail how the folk tale was transcribed.

Maria de la O was given the tape to listen to together with the transcription of the folk tale as it appears in Attachment I. She was asked to indicate on the transcription the punctuation that she would use for the text. She performed this task alone listening to the tape several times.

As shown by the broken lines on the first page of Attachment I she hesitated at first but soon settled down to a very systematic use of her own punctuation symbols. Two types of breaks are distinguished by her. The first type she calls "punto y aparte" (period and new paragraph) and she defines as follows: "Es cuando ya terminó de hablar de eso que estaba hablando; ya va a empezar otra plática." (it's when you have finished talking about that which you were talking about; you are going to start another topic).

The second type of breaks she calls "punto y seguido" (period, same paragraph) and she defines as follows: "Es cuando Ud va a hablar de lo mismo pero un poco más explicado." (it's when you go on talking about the same thing but in more detail).

In Attachment I the first type of breaks is indicated by a double horwith an unmarried daughter in a district exclusively inhabited by Mexican emigrants and she had no need to speak English.

The woman chosen as an informant for the analysis reported on here is María de la O. She lived in a small apartment house next to Sra García. At the time she served as an informant she was in her early forties and very different in many ways from Sra García. The latter was a country girl from the Province of Jalisco who had received no formal education and could hardly read and write. María was from a small town on the Texan border. She had attended elementary school. She had lived in the Los Angeles area for a few years and was quite fluent in English. She, like Sra Garcia, had had many children. Her family was a heavy burden on her: her almost blind husband was childishly irresponsible. Her children ran into constant troubles. But she seemed determined to have a life of her own. She was eager to take advantage of city life and was very concerned with her appearance.

2.2. Structure of the Story

In line with section 1.3.4 above the goal is to uncover first the Overall Structure, then the Abstract Structure.

2.2.1. Overall Structure of the Story

In line with section 1.3.1 above the uncovering of the overall structure requires the specification first of the minimal analytic units, the statements, then of several orders of nonminimal analytic units, namely motifs, sections and parts.

2.2.1.1. Minimal Analytic Units: Statements

In line with section 1.2 above, minimal analytic units are derived izontal line across the page; the second type of breaks is indicated by a single horizontal line across the page.

María called the behavioral units bounded by these two types of breaks by the same term, namely "párrafos". In order to distinguish them the units bounded by two "punto y aparte" types breaks are referred to as "Párrafos" or large paragraphs and the units bounded by two "punto y seguido" types breaks are referred to as "párrafos" or small paragraphs.

María was able to justify her segmentation by specifying the topic(s) treated in each large paragraph and small paragraph. This task she called giving the "definición" of a paragraph.

The "definiciones" she voluntered for each paragraph of the folk tale are shown on Attachment IV.

María de la O was then asked if she could segment the text into larger portions than the large paragraphs. Without hesitation she indicated what she called "episodios" (episodes) and she gave a "definición" for each one of them. Attachment II shows the sequence of numbered episodes segmented by María accompanied by their respective "definiciones".

In summary, then, three types of behavioral units were differentiated by Maria de la O: the smallest ones are the small paragraphs, the next larger ones are the large paragraphs and the largest ones are the episodes. Attachment III shows how these three types of behavioral units are related to one another.

2.2.1.1.2. Operations yielding Statements

Statements are conceived of as single predicative relations between two terms, a subject and a function. In each statement a single function is predicated to a single subject. More explicitely, in each statement something is said about somebody or something.

In the search for an operational definition of statements the notion stated above directs the choice of the type of behavioral units best suited for the task at hand (see section 1.2 above).

Out of the three types of behavioral units described in the preceding section the small paragraphs are the best candidates for the task of deriving the minimal analytic units of the structure of the story.

Impressionistically it seems that some small paragraphs contain a single statement each while others contain several statements. What needs to be ascertained operationally therefore is how many statements each small paragraph contains.

It should be noted that although Maria was often able to specify how many topics were treated in a given paragraph, the notion of topic does not correspond to that of statement as mentioned above. Maria's "definiciones" therefore cannot be utilized to operationalize the notion of statement. A question-answer technique was developed for this purpose.

It is based on the hypothesis that the information present in each small paragraph can be viewed as answering potential questions on the part of the members of the culture (Collingwood, 1939).

The goal is therefore to find the culturally relevant questions the answers to which reflect the informant's apprehension of the information present in the small paragraphs. These questions are called topical questions, their answer, topical answers. Each topical answer to a topical question constitutes a potential individual statement.

The initial problem presented by the question-answer technique was the phrasing of topical questions. On the one hand, although it was possible to get the informant to perform this task it proved to be too time consuming to be routinized. On the other hand, it was observed that the informant had no trouble giving, for each small paragraph, a running commentary--María called this "el comentario"--which reflected in a detailed fashion her apprehension of the information present in it. In María's own terms the running commentary states "lo que entiende al oír el párrafo" (what one understands when hearing the paragraph). In giving the running commentary of a given small paragraph María could present it in terms of separable "ideas". The latter correspond to what are called individual topical commentaries.

It was then decided that the analyst would phrase the topical questions on the basis of the topical commentaries given by the informant.

The question-answer technique that was developed consists of the following steps:

Step 1: The informant is asked to give a running commentary of each small paragraph and to specify individual topical commentaries.

Step 2: Each topical commentary serves as a basis for the analyst to phrase a topical question the cultural appropriateness of which is determined by the informant.

Step 3: Each topical question is answered by the informant .

Step 4: Statements are phrased by the analyst keeping as close as possible to the wording of the topical questions and their answers. Each question-answer pair yields a single statement except when the answer involves a list. In the latter case a question-answer pair yields as many statements as there are items listed in the answer.

Attachment IV shows how the four steps described above were applied to the total inventory of small paragraphs in "Olibaba y los Cuarenta Ladrones."

Examples of question-answer pairs involving lists are topical questions

1 and 2 for small paragraph 3.3.

It should be noted that the wording of the statements differ at times greatly from that of the original text. On the one hand, statements are couched in the language of María which differs from the standpoint of both grammar and lexicon from that of Sra García's. On the other hand, pieces of information that were interpreted by María as "detalles", irrelevant details, were left out of the statements. These details are shown in Attachment IV in connection with the pertinent statements.

2.2.1.2. Nonminimal Analytic Units: Motifs, Sections and Parts

As stated in section 1.2 above statements are the discrete entities on which the remaining portion of the analysis is performed. The goal of the latter is to ascertain what are the nonminimal analytic units of the structure of the story. As stated in section 1.3.3 above, this goal is achieved through the classification of statements on the basis of their shared semantic constituents (i.e. their paradigmatic relations) and of their distinctive functions (i.e. their syntagmatic relations).

2.2.1.2.1. Classification of Statements

The initial classification of statements requires that their shared semantic constituents be ascertained first and their distinctive functions next.

2.2.1.2.1.1. Shared Semantic Constituents of Statements

These correspond to the broadest possible classes of statements. In order to ascertain the latter a modified version of the question-answer technique is utilized: in connection with each statement the broadest possible question is phrased to which the statement under consideration could be an answer.

Two such questions serve to classify the entire inventory of statements in the folk tale. They are: (1) ¿que pasó con X? (what happened to X?) and (2) ¿que hizo X? (what did X do?). These two questions serve to classify statements into three major classes: (1) Event Statements constituted by statements which could be the answer to question 1; (2) Action Statements constituted by statements which could be the answer to question 2; and (3) Qualification Statements constituted by statements which could neither be the answer to question 1 nor to question 2 but only to relatively specific questions such as "¿Como se llama X?" (What's X's name?), "¿quien es X?" (Who is X?) etc.

It should be noted that in some cases it is necessary to take into account the context of the narrative in order to decide what is the appropriate question to which a given statement could be the answer.

Thus statement 76, namely, El capitán lo mató a Casín (The Captain killed Casín) could in another context be an answer to question 2: "¿que hizo el capitán?" and therefore be classified as an Action Statement. As understood by Maria, however, the focus at this point in the narrative is on Casin and not on the Captain of the robbers. Consequently the question to which statement 76 is an answer is question 1: "¿que le pasó a Casín?" and the statement is classified as an Event Statement.

Attachment V shows the total inventory of classified statements in the order in which they occur in the folk tale.

2.2.1.2.1.2. Distinctive Functions of Statements

The distributional patterns exhibited by the three classes of statements--Action Statements, Event Statements and Qualification Statements--within the entire version of the folk tale (see Attachment V) suggest distinctive functions for these statements. Thus Action Statements occur in sequences interrupted by either Event Statements or Qualification Statements. In line with section 1.3.2 above the function of Action Statements is regarded as that of carrying the narration. The function of both Event Statements and Qualification Statements is regarded as that of marking boundaries. Two main classes of statements can therefore be distinguished on the basis of their distinctive functions: Narrative Statements and Boundary Statements.

2.2.1.2.2. Classification of Boundary Statements

This classification is achieved through the distinctive functions of Boundary Statements. The distributional patterns exhibited by the Boundary Statements within the entire version of the folk tale (see Attachment V) suggest distinctive functions for these statements: some Boundary Statements, Event Statements, occur frequently through the folk tale marking boundaries between relatively short sequences of Narrative Statements. Other Boundary Statements, Qualification Statements, occur very infrequently marking boundaries between relatively long sequences of Narrative Statements.

The function of Event Statements is regarded to be that of marking minor boundaries. The function of Qualification Statements is regarded to be that of marking major boundaries. Two subclasses of Boundary Statements are therefore distinguished on the basis of their distinctive functions: Minor Boundary Statements and Major Boundary Statements. Minor Boundary Statements are constituted by Event Statements, Major Boundary Statements by Qualification Statements.

These two subclasses of Boundary Statements allow the specification of two types of nonminimal units, motifs and sections. Motifs are constituted by sequences of Narrative Statements bounded by Minor Boundary Statements. Sections are constituted by sequences of Narrative Statements bounded by Major Boundary Statements. Motifs are first order nonminimal analytic units. Sections are second order nonminimal analytic units: Sections include motifs. Table I shows the respective distribution of Major Boundary Statements, Minor Boundary Statements and Narrative Statements in the folk tale.

Table II shows the relationships between behavioral units and analytic units in the folk tale.

2.2.1.2.3. Classification of Narrative Statements

This is achieved first through ascertaining the shared semantic constituent of Narrative Statements, then through ascertaining their distinctive functions.

2.2.1.2.3.1. Shared Semantic Constituents of Narrative Statements

These correspond to classes of Narrative Statements which are all constituted by Action Statements.

The task of discovering relevant criteria for this classification proved to be one of the most difficult phases of the analysis. This difficulty is attributed to the probability that the criteria sought involve more directly the subculture of the informant than those utilized in the initial classification of statements. The latter may well be shared by members of Western cultures.

After a long period of groping it was discovered that motivation is the key to the classification of Action Statements for María. An initial narrow classification was attempted. It utilizes eight types of criteria directly reflecting María's characterization of the motivation she attributed to the actors of the actions referred to in the various Action Statements. These criteria yield eight classes of Action Statements, most of them include several subclasses each.

Table III gives an inventory of these classes and subclasses with a key to the symbols used to represent them. When the classified Action Statements were examined in the sequence in which they occur in the folk tale it was observed that the classes and subclasses were too highly differentiated for a clear-cut pattern to emerge easily. It was therefore decided to utilize broader criteria for the classification of Action Statements.

This broader classification was arrived at by pulling together some of the classes initially distinguished by María. In the broader classification five types of motivation are distinguished: (1) personal characteristics; (2) sense of moral duty; (3) personal convenience; (4) necessity; and (5) unclear motivation.

Note that (2), (3) and (5) remain the same as in the initial narrow classification whether (1) and (4) result from pulling together several narrow classes. Thus broad class 1 is obtained by pulling together narrow class 1, "carácter", i.e. the temperament of the actor, and narrow class 2, "emoción", i.e. the emotional reactions of the actor. The suggested commonality between these two narrow classes is that they involve personal characteristics of the actor.

Broad class 4 is obtained by pulling together narrow class 5, "cosa forzada", i.e. the recognition on the part of the actor that he has no real alternative, narrow class 6, "proteger", i.e. the need felt by the actor to protect himself and his possessions, and narrow class 7, "convencer que uno está diciendo la verdad", i.e. the cultural routine consisting in affirming that one is telling the truth. The suggested commonality between these three narrow classes is that they involve no real choice on the part of the actor. The actions are performed out of necessity.

The five classes of Action Statements accompanied by the criteria used to define them and the symbols representing them are shown on Table IV.

The sequence of Narrative Statements classified on the basis of the narrow criteria is shown on Tables V and VI.

2.2.1.2.3.2. Distinctive Functions of Classified Narrative Statements

The distributional patterns exhibited by the five broad classes of Narrative Statements (see Tables V and VI) suggest, on the one hand, no function for Narrative Statements symbolized as 4, i.e. unclear motivation, on the other hand, distinctive functions for the four other classes of statements.

Narrative Statements referring to actions with unclear motivation are quite infrequent and haphazardly distributed all over the folk tale. They are considered irrelevant and eliminated from consideration.

Classes A and M statements stand out as different from classes N and F statements on two counts: the former occur much less frequently than the latter and in a way that suggests that they constitute the cores of sections II and III respectively. In line with section 1.1 above the function of classes A and M statements is interpreted to be that of conveying highlighted information while the function of classes F and N statements is interpreted to be that of conveying background information.

Two subclasses of Narrative Statements are therefore distinguished on the basis of their distinctive functions: Key Statements and Explanatory Statements. Key Statements are constituted by classes A and M Narrative Statements, Explanatory Statements by classes F and N Narrative Statements.

The distribution of Key Statements and Explanatory Statements within the sections of the story (see Tables V and VI) allows the specification of a third type of nonminimal analytic unit: the Parts.

Section I contains only Explanatory Statements. Both section 2 and 3 contain Key Statements and Explanatory Statements. Section 1 is therefore regarded as an introduction to Section 2. Sections 1 and 2 constitute Part I of the Story. Section 3 constitutes Part II.

2.2.2. Abstract Structure of the Story

The preceding sections described in some details how the overall structure of the story was uncovered.

As stated in section 1.3.4 above the abstract structure is derived from the overall structure by repeatedly collapsing sequences of Narrative Statements until no such identical sequences remain. This operation aims at deriving the semantic constituency pattern of the story as a whole from the shared semantic constituents of the Narrative Statements.

The semantic constituency pattern of the story is derived in three stages: first the semantic constituency pattern of Part I is derived, then that of Part II and finally that of Parts I and II together.

The steps in each of the three stages required for the derivation of the semantic constituency pattern of the story are shown in Tables V, VI and VII respectively.

The abstract structure of the story consists of the sequence of Explanatory Statements NF and of the sequence of Key Statements AMA (see Table VII).

2.3. Derivation of Message

In line with section 1.2 above the message is uncovered by interpreting the contrasts present in the sequence of Key Statements AMA. Let it be reminded that the Key Statements have to do with actions motivated either by personal convenience (A) or by a sense of moral duty (M).

The actors performing these actions in the various Key Statements collapsed into the abstract structure include: the Thieves, a Thief, Olibaba, Galdiana and the Shoemaker. Table VIII shows what actors perform what actions and in what sequence.

The sequence of Key Statements involving Olibaba, Galdiana and the Shoemaker reads as follows: Olibaba, Galdiana and the Shoemaker always perform actions motivated by a sense of moral duty before actions motivated by personal convenience.

The sequence of Key Statements involving the Thieves and one Thief reads as follows: the Thieves perform actions motivated by personal convenience and one Thief performs actions motivated by a sense of moral duty. If the opposition "the Thieves" versus "a Thief " is transposed into the opposition "always" versus "sometimes", then the preceding sequence of Key Statements becomes: the Thieves always perform actions motivated by personal convenience first and sometimes actions motivated by a sense of moral duty next.

Two oppositions are present in the Key Statements: on the one hand, Olibaba, Galdiana and the Shoemaker versus the Thieves on the other hand priority of moral duty over personal convenience versus priority of personal convenience over moral duty.

Olibaba, Galdiana and the Shoemaker give priority to moral duty over personal convenience. They can only get what they want after they have done their moral duty. The Thieves give priority to personal convenience and moral duty comes second, if at all. They get what they want first and they may afterward consider doing their moral duty.

Although it is clear that María opposes Olibaba, Galdiana and the Shoemaker to the Thieves, it is not obvious what values they symbolize for her. Standard Judeo-Christian morality would have it that the opposition is one of good versus bad--Olibaba, Galdiana and the Shoemaker are good, the Thieves are bad. My relatively long acquaintance with Maria makes me suspect that this interpretation does not reflect the fundamental ambivalence that characterizes her conception of life.

María identifies with Olibaba, Galdiana and the Shoemaker who, like her, have to pay a price in order to get what they want. She envies the Thieves who do not have to pay a price. Olibaba, Galdiana and the Shoemaker are good but they are oppressed. The Thieves are bad but they are free. In line with the above the message of the folk tale for Maria de la O can be rephrased as follows: some people, like me--ordinary, oppressed people--, have to pay a price in order to get what they want. Other people, not like me--unusual, free people--, can get what they want without having to pay a price.

The message reveals Maria's interpretation of Judeo-Christian ethics: doing one's moral duty is the price that only "good" people have to pay in order to get what they want. "Bad" people do not have to pay that price.

2.4. Corroboration of the Message

In the analysis reported on here the message was inferred by interpreting the contrasts present in the Key Statements on the basis of my knowledge of some aspects of María's life and background. María struck me as a fun loving still young woman constantly hampered by the overwhelming burden of her family responsibilities which she had to bear alone. She resented these responsibilities but could not escape from them.

The world view manifested in the message of Olibaba does not seem to be idiosynchratic to María but rather a product of Judeo-Christian ethics filtered through her particular cultural background. Whether this background is primarily that of Mexican village culture or the much talked about "culture of poverty", or a combination of both, remains to be ascertained through thorough ethnographic investigation. Such investigation should also make it possible to ascertain what part this message plays in María's subculture.

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ATTACHMENT I

Behavioral Units: "Párrafos" and "párrafos"

Key to Punctuation Symbols

————————	indicates a "punto y seguido" i.e. the end of a "párrafo" (small paragraph).
════════	indicates a "punto y aparte" i.e. the end of a "Párrafo" (large paragraph).
- -	indicate initial decision as to punctuation revised later on

1.

Éste era un hombre llamado Olibaba
This was a man named Olibaba

que sufrian espantosa miseria
they suffered frightful misery

él y su mujer
he and his wife

= =

teniendo un hermano millonario
having a millionaire brother

se casó con una millonaria
he married a millionairess

- -

el hermano se llamaba Casín
the brother's name was Casín

2.1

Olibaba se sostenía de un ...
Olibaba supported himself by a ...

su capital eran tres asnos o burros
his capital were three donkeys or burros

se iba todos los días a la sierra a ...
he went every day to the mountains to ...

a buscar ...
to hunt for ...

tumbaba árboles secos
he felled dry trees

los partía y ...
he cut them up and ...

los hacía leña
made them into firewood

y cargaba sus burritos para venderla en la ciudad
and he loaded up his little burros to sell it in the city

pero no se la campraban
but they didn't buy it from him

porque tenían estufa en toda la ciudad
because everyone in the city had a stove

y no utilizaban la leña
and they didn't use firewood

Ya tenía un montón
he already had a heap

en su casa
in his house

de leña
of firewood

y la iba guardando
and he kept it guarded

2.2

y estos con mucha necesidad
and they were destitute

3.1

un día ya muy tarde se fue
one day very late he went

como aburrido
wearily

al monte
to the mountain

3.2

y vio unos hombres
and he saw some men

armados con carrilleras de parque
armed with ammunition belts

y pensó que no eran hombres de bien
and he thought they were men who were up to no good

les tomó miedo
he was afraid of them

3.3

y fue a esconder sus burros
and he headed off to hide his burros

en lo espeso del monte
in the densest part of the mountain

y él se trepó a un árbol
and he climbed up into a tree

pero llegaron los ladrones
but the thieves came

y allí se acamparon
and there they pitched camp

allí descargaron sus mulas
there they unloaded their mules

pero no lo vieron
but they didn't see him

3.4

y uno que parecía el capitán
and one who looked like the captain

se acercó a una cueva
went up to a cave

que estaba cerca del árbol
that was nearby the tree

y dijo estas palabras:
and said these words;

" ¡Sese, ábrete!"
" Open sez me!"

y se abrió una puerta en la cueva
and a door in the cave opened

3.5

entonces los treinta y nueve ladrones
then the thirty-nine thieves

levantaron sus costales
pick up their sacks

que habían descargado
that they had unloaded

y se metieron todos en la cueva
and they all went into the cave

4.

tardaton rato
they stayed a while

en seguida fueron saliendo
soon they came out

de uno en uno
one by one

- -

quedándose él que parecía capitán
the one who appeared to be the captain stayed behind

adentro de la cueva
inside the cave

al rato salió
after a bit he went out

y dijo:
and said:

"¡Sesé, cíerrate!"
"Close sez me!"

se cerró la cueva
and the cave closed

5.

Olibaba aprendió las palabras del capitán
Olibaba learned the words of the captain

6.

en seguida montaron en sus cabalgaduras
soon they mounted their horses

y se fueron
and left

7.1

éste esperó un rato
Olibaba waited a bit

tanteando que fueron retirados
until they had gone

y se fue bajando
and climbed down

cuidadosamente
carefully

como con miedo
like he was afraid

7.2

y fue y trajo sus burros
and he went and brought his burros

y se arrimó a la cueva
and neared the cave

y dice:
and says:

"¡Sese, abrete!"
"Open, sez me!"

y se abrió la puerta de la cueva
and the door of the cave opened

7.3

iba viendo pilas y pilitas y pilitas
he was looking at piles and piles and piles

de monedas de oro y de plata
of gold and silver coins

y cantidad de alhajas distintas:
and a lot of different jewels:

relojes, pulseras...
watches, bracelets...

de estos...
of the sort...

artículos eléctricos
electric articles

y cortes de género
and bolts of cloth

todo lo que se robaban
everything that they robbed

los cuarenta ladrones
the fourty thieves

7.4
éste por suerte traía costales
luckily he had brought sacks

en sus burros
on his burros

y llenó sus costales
and he filled his sacks

como pudo
as best he could

de monedas de oro y de plata
with gold and silver coins

y cargó sus burritos
and loaded up his little burros

y saliendo de la cueva
and going out of the cave

dice:
he says:

"¡Sesé, cíerrate!"
"Close, sez me!"

se cerró la cueva
the cave closed

8.1

se fue encantado para la ciudad
he set out overjoyed for the city

con su esposa
to rejoin his wife

8.2

llegó
he arrived

- -

y la mujer era poco delicada
and his wife had a bad temper

y le dice:
and she says to him:

"¿ontá la leña?"
"where's the firewood?"

8.3

"¡calla mujer!
" quiet wife!

me encontré con una fortuna"
I found myself a fortune"

y le contó todo lo que había pasado
and told her everything that had happened

y como adquirió esa fortuna
and how he acquired that fortune

8.4

ella se alegró y dice:
she was pleased and says:

"¿y para contarla
"and to count it

como hacemos?
how do we manage?

¡tanto!
so much!

¿cuando lo terminamos?"
when will we finish?"

8.5

"¡calla, mujer!"
" quiet , wife!"

le dijo él
he told her

"lo que importa es
"what's important is

no dar a saber de esa cueva
not to let anyone know about that cave

y así tendremos oro toda la vida
and that way we'll have gold all our lives

ya con calma contaremos esa fortuna"
we'll just calmly count that fortune."

9.1

ella no se aguantó
she couldn't stand it

se fue con la esposa de Casín
she went to Casin's wife

la cuñada
her sister-in-law

y pidió una medida
and asked for a measure

9.2

y ésta
and the woman

como era envidiosa
because she was envious by nature

pensó:
she thought:

"¿Qué irá a medir
"What's she going to measure

si no tiene ni para comer?"
if she doesn't even have enough to eat?"

fue y embarró la medida de sebo
she went and smeared the measure with suet

era una medida de madera
it was a wooden measure

que agarraba cinco litros o cinco kilos
that held five liters or five kilos

y se la prestó
and lent it to her

10.1

aquella midió cantidad
the woman measured a heap

de monedas de oro y de plata
of gold and silver coins

y fue a entregarla
and went to give it back

y se le quedó
and there was left

una moneda pegada en la medida
a coin stuck in the measure

con el sebo
with the suet

10.2

y se dio cuenta
and she noticed it

- -

y fue con Casín y le dice:
and she went to Casin and says to him:

"Los que no tienen que comer
"The ones who don't have anything to eat

¡mira!
look!

tienen mucho oro
they have a lot of gold

vino a pedir medida
she came to ask for a measure

para medir su oro"
to measure their gold"

Casín dijo:
Casín said:

"¿oro?"
"gold?"

"¡oro!
"gold!

¡mira!"
look!"

"voy para allá!"
"I'm going over there!"

se fue con su hermano
he set out for his brother's

11.

Olibaba no era envidioso
Olibaba wasn't a greedy man

era un hombre sencillo
he was a simple man

le contó todo a su hermano
he told his brother everything

de la manera que se habiá hecho de esa fortuna
how he had happened to come across this fortune

y do los cuarenta ladrones
and about the fourty thieves

y le dio las palabras que se decían
and he gave him the words to say

para abrir y cerrar la cueva
to open and shut the cave

12.1

Se vino Casín a su casa
Casín came back to his house

y él tenía mulas
and he had mules

aparejó sus mulas
he hitched up his mules

y se fue
and set off

ya metíendose el sol
the sun was already setting

pensaba que lo iba a agarrar la noche
he felt that night was going to overtake him

pero dijo:
but he said:

"¡no importa!
"it doesn't matter!

¡no hay que dejar para otro día!
This can't wait until another day!

¡voy en busca de esa cueva!"
I'm going to look for that cave!"

- -

y la encontró
and he found it

12.2

y llegó
and he came up to it

y dejó sus mulas en la puerta de la cueva
and left his mules by the door of the cave

y dice:
and says:

" ¡Sesé, ábrete!"
"Open, sez me!"

se abrió la cueva
the cave opened

llegó
he entered

y para pronto
and in no time

llenó sus costales
filled his sacks

y los amarró
and tied them shut

12.3

pero se le olvidó
but he forgot

la segunda palabra de...
the second word of...

para que se abriera la cueva
so the cave would open

dice:
he says:

"¡Sesé, sesé!"
"Sez me! Sez me!"

y "¡Sese!"
and "Sez me!"

pero no decía:
but he didn't say:

"¡ábrete!"
"open!"

y se quedó Casín preso
and Casín was trapped

13.1

en eso llegan los cuarenta ladrones
at that moment the fourty thieves arrived

con más cargamento de oro y plata
with more loads of gold and silver

dijo el capitán:
the captain said:

"¿ y estas mulas aquí
"And these mules here

que contendrán?"
what could they be carrying?"

Casín oyendo
Casín overhearing

dice:
he says:

" ¡Sesé, ábrete!"
" Open, sez me!"

y se abrió la puerta
and the door opened

13.2
y lo agarró a Casín
and he grabbed Casín

lo acribilló a puñetes
he boxed him to death

y después de haberle quitado la vida
and after he had finished him off

lo partió en cuatro partes
he cut him into four parts

y lo sacó afuera de la puerta de la cueva
and dumped him outside the door of the cave

para experiencia de los que fueran a entrar
to warn others who might try to enter

o quisieran entrar
or want to enter

a la cueva
the cave

13.3

y vació los costales allí
and he emptied out the sacks there

que ya tenía llenos Casín
that Casin had filled

14.1

vaciaron su carga
they emptied the load

que traían
that they had brought

de lo que habían robado más
of the additional things they had robbed

14.2

salieron
they went out

y se llevaron las mulas de Casín
and took with them Casín's mules

se fueron dejando los...
and went away leaving the...

dejando a Casín partido encuatro partes
leaving Casín cut into four parts

en la puerta de la cueva
by the door of the cave

15.1
a los tres días
after three days

fue la mujer de Casín con Olibaba
Casín's wife went to Olibaba

y le dice:
and says to him:

"tengo mucho pendiente
"I'm really worried

Casín desde el día que vino contigo
Casín, the day he went to your house,

salió con las mulas
left with the mules

y no ha regresado"
and since then he hasn't come back"

15.2
Olibaba como ya sabiá que su hermano era envidioso
Olibaba, knowing that his brother was greedy

pensó que le encontraba en la cueva
figured he'd find him in the cave

le dice:
he tells her:

"¡O mujer,
"oh, woman,

no te apures!
don't be impatient!

¡yo lo traigo!"
I'll go get him!"

16.1

aparejó sus burritos
he hitched up his burros

y fue con intenciones de traer más oro y plata
and went intending to bring back more gold and silver

y buscar a su hermano
and to look for his brother

16.2

se fue
he started off

llegó a la cueva
he came to the cave

vio a su hermano partido en cuatro pedazos
saw his brother cut in four pieces

le lloró
cried over him

y cuidadosamente recogió los pedazos de cadáver
and carefully picked up the pieces of cadaver

los puso en un costal
he put them in a sack

y cargó un burro con su hermano
and loaded his brother onto a burro

16.3

entonces ya dice:
then he says:

" ¡Sesó, ábrete!"
" Open, sez me!"

se abrió la puerta de la cueva
the door of the cave opened

llegó
he went in

y recogió más oro en sus costales
and gathered more gold into his sacks

cargó los otros burros que le sobraban
loaded the other burros that he had

16.4

y se fue triste para la ciudad
and sadly set out for the city

17.1

llegó
he went

no a su casa
not to his house

llegó al palacio de Casín
he went to Casín's palace

a entregarle los restos de su hermano
to deliver his brother's remains to her

17.2

y le contó como había estado todo ello
and he told her how it had all been

el modo que estaba su hermano allí
the state in which he had found his brother there

y lloraron los dos amargamente
and the two wept bitterly

18.

pero Olibaba decidió irse a vivir allí con ella
but Olibaba decided to go live there with her

él y su mujer
he and his wife

porque...
because...

para consolarla
to console her

y que no estuviera sola
and so she wouldn't be alone

y así lo hicieron
and that's what they did

19.1

entonces tenía Casín y la esposa
at that time Casín and his wife had

una criada guapa y inteligente
a lovely and intelligent servant

llamada Galdiana
named Galdiana

19.2

ésta opinó ir con el doctor
she decided to go to the doctor

diciendo que su amo estaba grave
saying that her master was seriously ill

que le diera una medicina
and would he give her medicine

y se la dió el doctor
and the doctor gave it to her

vino y la tiró
she came home and threw it out

y volvió
and returned

le dice:
and says to him:

"No siente alivio mi amo con tu medicina
"My master doesn't feel any relief with your medicine

¡dame otra que lo alivie!"
give me another that'll help him!"

le dió otra
he gave her another

el doctor le recetó otra
the doctor prescribed another one for him

y vino y la tiró
and she came home and threw it out

y fue con el doctor
and went to the doctor's

y dice:
and says:

"ya se murió mi amo
"my master just died

¡no sirvió para nada tu medicina!"
your medicine was worthless!"

"¡eh, qué raro!"
"eh, how strange!"

dice el doctor:
says the doctor:

"pues si era medicina para aliviarlo"
"well, it should have cured him"

"pues, ya se murió"
"well, he died"

20.

se corrió la voz por la cuidad
the news spread throughout the city

que habiá muerto Casín de muerte natural
that Casín had died a natural death

21.1

entonces la guapa y inteligente Galdiana...
then the lovely and intelligent Galdiana...

se le ocurrió otra más
had another idea

de ir con un zapatero remendón
to go to a shoe repairman

para que le cosiera su...
and have him sew up her...

a su amo
her master

para tenderlo como...
to lay him out like...

para que no se dieran cuenta de los pedazos
so they wouldn't notice the pieces

21.2

y fue con un zapatero
and she went to a shoemaker

y le dice:
and says to him:

"quiero que me vayas hacer un remiendo
"I want you to mend something for me

pero tienes que llevar hilo y aguja
but you have to take a thread and needle

y tienes que ir vendado"
and you have to go blindfolded"

21.3

"no, no veo no puedo hacer nada
"no, if I can't see, I can't do anything

sin verlo puedo hacer nada"
without seeing it I can do nothing"

"y te doy una moneda de oro"
"and I'll give you a gold coin"

"bueno ¡pero como lo hago si no veo?"
"fine, but how do I do it if I can't see?"

"¡o! yo te llevo y te traigo
"oh! I'll take you and I'll bring you back

y te digo donde des las puntadas
and I'll tell you where you make the stitches

y como las des
and how you make them

¡y te doy dos monedas de oro!"
and I'll give you two gold coins!"

"¡dos?
"two?

¡pues, vamos!"
well then, let's go!"

21.4
lo vendó y se lo llevó
she blindfolded him and led him away

22.
llegó y puso sus cuatro partes de cadáver en la mesa
she came and put the four parts of the cadaver on the table

y le ensartó la aguja
and threaded the needle for him

y le decía:
and said to him:

"¡cósele aquí!
"sew it here!

y ahora ¡cósele acá!"
and now sew it there!"

en fin formó...
he finally got it put together...

lo dejó normal al tiento
he left him normal in spite of not seeing anything

23.

entonces ya fue a llevar lo a su casa vendado
then she took him blindfolded back to his house

ya que entró a su casa
when she was inside his house

le quitó la venda
she took the blindfold off him

y le pagó
and paid him

24.1

y se vino ésta
and she went

la guapa Galdiana e inteligente
the lovely and intelligent Galdiana

a vestir a su amo para tenderlo
to dress her master and lay him out

24.2

ya tenía Olibaba preparada la mortaja
Olibaba had the shroud ready

y una caja que le había mandado hacer
and a box which he had ordered made for him

de mucho dinero
which cost a lot of money

chapeada de oro
inlaid with gold

y un crucifijo de oro
and a gold crucifix

como que lo tenían
they had it

24.3

tendieron a Casín elegantemente
they laid Casín out elegantly

le hicieron un sepulcro nunca visto
they made him a tomb such as had never been seen

una gaveta como no había otra en el campo santo
a gravestone like no other in the cemetery

25.

pero el capitán de los cuarenta ladrones dijo:
but the captain of the fourty thieves said:

"voy a mandarte"
"I'm going to send you"

él dijo a un ladrón
he said to a thief

"a la ciudad
"to the city

a que recorras todo
so you can search everything

hasta que me des rezón
until you find out for me

a ver quien recogió esos pedazos de cadáver
who picked up those pieces of cadaver

que ya no los encontramos en la cueva"
seeing that we didn't find them in the cave"

26.1

y mandó un...
and he sent a...

anduvo por toda la ciudad
he went all over the city

se cansó
he wore himself out

y no localizó nada
and didn't find a thing

26.2

éste llegó a una zapatería
he came to a shoemaker's shop

que era la misma del remendón
which was the same one that belonged to the shoe repairman

y dice:
and says:

"¡ai! qué cansado vengo!
"ay! I'm so tired!

me mandó mi capitán a un negocio
my captain sent me on an errand

y...total que no hice nada
and...it turns out I didn't accomplish anything

no arreglé nada
I didn't straighten out a thing

me voy en la misma"
I'm starting back the same as I came"

dice el zapatero:
the shoemaker says:

"pero a mi tanbién que me fue ahora!
"but for my part, I have had such luck today!

¡fíjate que me gané dos monedas de oro!"
imagine, I earned myself two gold coins!"

"¿en qué?"
"for what?"

"¡remendando un cadáver!"
"mending a cadaver!"

"¿cadáver?"
"a cadaver?"

"¡cadáver!"
"a cadaver!"

"¿donde?"
"where?"

"no, pues, no supe
"no, well, I didn't find out

me llevaron vendado
they took me there blindfolded

y vendado lo cosí
and I sewed it blindfolded

me di cuenta que fue cadáver por el olfato y en el tacto"
I knew it was a cadaver by the smell and the way it felt"

"¿me llevas allí?"
"will you take me there?"

"no, pues, no vi
"well, no, I didn't see

me llevaron vendado"
they took me there blindfolded"

"¡te doy una moneda de oro!"
"I'll give you a gold coin!"

"no vi"
"I didn't see"

"¿y si te doy dos monedas de oro?"
"and if I give you two gold coins?"

"¡bueno, pues vamos!"
"well then, let's go!"

27.

lo llevó
he took him

y anduvieron por toda la ciudad
and they went all over the city

y por último llegaron a la casa...al palacio de Casín
and finally they arrived at the house...at Casín's palace

dijo:
he said:

"¡éste es!"
"this is it!"

"¿estás seguro?"
"are you sure?"

"creo que sí"
"I think so"

28.

entonces marcó la puerta con un hiz el ladrón
then the thief marked the door with chalk

y ya le pagó al remendón
and he paid the shoe repairman

y se fue cada quien
and each one went on his way

29.

fue y le dio razón al capitán
he went and informed the captain

y le dice:
and he says to him:

"ya vi
"I saw it

és un palacio
it's a palace

y ya te dejé la puerta marcada para que vayas"
and I left the door marked for you so you can go"

"pues, mañana mando otros dos
"well, tomorrow I'll send two others

yo no puedo ir
I can't go

vas Fulano y Sutano
you go, Tom and Dick

y me apresas los que están allí en este palacio
and you capture those who are in this palace for me

todos
all of them

para sacar la verdad
to find out the truth

quien se llevó los restos de aquí"
who took the remains away from here"

fueron
they set out

30\.

la inteligente y guapa sirvienta andaba de compras
the intelligent and lovely servant was out shopping

llegó y vio la puerta marcada
she came back and saw the marked door

y luego ella sacó hiz
and then she took out a piece of chalk

y marcó todas las puertas de la ciudad
and marked all the doors of the city

con la misma marca que había dejado el ladrón
with the same mark that the thief had left

31.1

el siguiente día que vinieron los dos que mandó el capitán
the next day the two the captain had sent arrived

pues, no dieron ya
but they didn't find anything

porque toda la ciudad estaba marcada igual
because the whole city was marked the same way

31.2

regresaron dándole la noticia al capitán
they went back, telling the captain the news

que pues no, no habían dado
that, well, no, they hadn't found anything

"porque toda la ciudad está igual
"because the whole city's the same

todas las puertas están marcadas"
all the doors are marked"

31.3

ya dice:
and he says:

"mañana llevan tinta roja y marcan esa...
"tomorrow you'll take red ink and mark that...

vas tú
you go

¿tu ya sabes?"
you know?"

"sí"
"yes"

"¡marcas la puerta con tinta roja!"
"mark the door with red ink!"

así lo hizo
and that's what he did

fue él que había...el primero
the one went who had... the first one

y marcó con tinta roja
and made a mark with red ink

32.

pero la guapa e inteligente Galdiana se estuvo lista
but the lovely and intelligent Galdiana was ready

y vio
and saw it

y fue y compró tinta roja
and went and bought red ink

y marcó todas las puertas de la ciudad
and marked all the doors of the city

con la misma tinta y la misma marca
with the same ink and the same mark

33.

así que mandó otros dos el capitán
so the captain sent two more

y pues, le dijeron que toda la ciudad estaba con la misma marca
and, well, they told him that the whole city had the same mark

las puertas
the doors

que no habían llegado a ni una casa ni un palacio
that they hadn't come to not one house nor one palace

ni casa,ni nada
nor a house, nor anything

34.

entonces dijo el capitán:
then the captain said:

"¡o, mañana me voy yo!
"oh, tomorrow I'm going myself!

Ustedes les voy a mandar hacer unos sacos
I'm going to have you make some sacks

y los voy a encostalar
and I'm going to pack you up

y les voy a poner mucho parque a cada uno
and I'm going to give you each a lot of ammunition

les voy a poner parque hasta en los dientes
I'm going to arm you to the teeth

y amarro los costales
and I tie the sacks shut

los cargo en las mulas
I load you onto the mules

treinta y nueve
thirty-nine

y una la cargo con barriles de aceite
and I load one with barrels of oil

y yo voy diciendo que soy mercader
and I go saying I'm a merchant

y yo voy pidiendo posada
and I go asking for lodging

a ver quien hizo eso"
to see who did that"

así lo hizo
and that's what he did

35\.

y le tocó la suerte
and he was in luck

que la primera puerta que llegó era el palacio de Casín
the first door he came to was Casín's palace

tocó la puerta como mercader que iba fingiendo
he knocked on the door like a merchant which he was pretending to be

salió Olibaba y le dice que...
Olibaba came out and he tells him that...

pidió posada para él y para su cargamento
he asked for lodging for himself and for his load

y le dice que era mercader
and he tells him he was a merchant

le dió posada al mercader
he gave the merchant lodging

Olibaba
Olibaba

le arregló su cuarto
prepared his room for him

y las cargas
and the bundles

las descargó en el patio
he unloaded them in the patio

y se acostaron a dormir
and they went to bed

36.

pero la inteligente Galdiana
but the intelligent Galdiana

esa no durmió
she didn't sleep

esa veló toda la noche
she sat up all night long

y se le apagó la lámpara de la cocina
and the kitchen lamp went out on her

y se le ocurrió ir a los barriles de aquel cargamento
and it occurred to her to go to the barrels of that load

a ver lo que había
to see what was there

y encontró que era aceite
and she found out that it was oil

y sacó tantito aceite para su lámpara
and drew out a teeny bit of oil for her lamp

porque ya se había quedado a oscuras
because she had found herself in the dark

ella empezaba a sacar aceite
she began to take out the oil

unas voces de los costales decían:
some voices from the sacks said:

"¿ya mero?"
"now?"

"¿ya es hora?"
"is it time yet?"

ella se sorprendió
she was startled

pero le llegó un esfuerzo de voluntad
but she controlled herself

y fingiendo la voz dijo:
and disguising her voice said:

"falta poco"
"only a while longer"

---

37. se llevó su aceite
she took her oil

prendió su lámpara
lit her lamp

y luego pensó sacar todo ese aceite
and then planned to take out all that oil

y ponerlo a hervir
and set it to boil

para esos que hablaban
for those who spoke

esas voces
those voices

quemarlas
to burn them up

y empezó a sacar de poco en poco en cubetas
and she began to take out a little bit at a time in buckets

y siempre que iba a los barriles
and whenever she went to the barrels

oía voces a un tiempo que le decían:
she heard voices say to her all together:

"¿ya es hora?"
"is it time yet?"

"¡falta poco!"
"just a little while longer!"

fingiendo la voz
disquising her voice

y así estuvo hasta que acabó con el aceite de los barriles
and that's how it went until she used up the oil in the barrels

y puso una olla grande de fierro a hervir ese aceite
and put a huge iron pot on to boil that oil in

y ya que estaba hirviendo
and when it was boiling

con una cubeta fue y bañó todos aquellos bultos
with a bucket she went and bathed all those

y enmudecieron
and they went silent

los quemó
she burned them up

38.1

entonces se sorprendió
then she was terrified

y dice:
and says:

"ahora que despierte el mercader que haré?
"now when the merchant wakes up, what'll I do?

voy a hablar al señor Olibaba"
I'm going to talk to Mister Olibaba"

lo despertó
she woke him up

y le dijo todo lo succedido
and told him all that had happened

lo que habiá hecho
what she had done

Olibaba se quedó pensando:
Olibaba thought to himself:

"¿qué irá a succeder?"
"what's going to happen?"

38.2

cuando en eso abrió la puerta
when at the moment

el dicho mercader
that merchant

y sin decir nada
and without saying a word

fue y vio su cargamento todo ardido
went and saw his load completely burnt up

lo había quemado esta Galdiana
Galdiana had burned it

los había quemado
she'd burned them up

39.1

entonces le dio por correr
then he began to run

y corría para una puerta
and ran to a door

la encontraba cerrada
he found it locked

y corría para otra
and ran for another

y cerrada
and it was locked

ellos viendo lo desaforado del mercader
they watched how frantic the merchant was

y así anduvo por todo el palacio
and that's how he ran around the whole palace

hasta que por fin pudo abrir una puerta
until finally he managed to open a door

y se escapó
and got away

39.2

y no volvieron a ver al capitán
and they never saw the captain again

temió que le pasará igual
he was scared that the same thing would happen to him

y no se le logró su plan que él tenía
and didn't carry out the plan he had

40.

entonces Olibaba les dio entierro a los treinta y nueve ladrones
then Olibaba buried the thirty-nine thieves

y recogió las mulas
and gathered together the mules

se quedó con ellas
and kept them

41.

y luego pensó
and after he thought about

raciocinó
he realized

el bien que le había hecho la guapa y inteligente Galdiana
the good turn the lovely and intelligent Galdiana had done him

sirvienta de Casín
Casín's servant

y le dice:
and he says to her:

"¿con qué te pagaré todo lo que nos has ayudado en todo sentido?
"how will I repay you for all that you've helped us, in so many ways?

te voy dar a mi hijo
I'm going to give you to my son

para que te cases con él
so you can marry him

y él se case contigo
and he can marry you

y ya de aquí en adelante no serás sirvienta
and from now on you won't be a servant

serás esposa de mi hijo
you'll be my son's wife

y reina de tu hogar
and queen of your household

¿quieres?"
do you want that?"

"¡quiero!"
"I sure do!"

dijo Galdiana
said Galdiana

42.

entonces le mandó hacer
then he ordered make

un vertido blanco bordado con hilo de oro
a white dress embroidered with gold thread

para el matrimonio
for the wedding

a su hijo
for his son

un traje negro chapeado de plata
a black suit lined with silver

y hizo un matrimonio elegantísimo
and gave them a most elegant wedding

como no se habiá visto uno en toda esa ciudad
the likes of which had never been seen in all that city

los casó
he married them

vivieron felices
they lived happily

tenían la cueva a su disposición
they had the cave for their use

dinero para todo
money enough for everything

43.

y se acabó el cuento de los treinta y nueve ladrones y Olibaba
and so ended the tale of the thirty-nine thieves and Olibaba

44.

y Casín murió acuchillado por envidioso
and Casín died stabbed to death because of his greed

45.

y entro por un caño
and I go in through a spout

y salgo por otro
and I go out through another

a la que le cuento este
the one to whom I tell this one

quiero que me cuente otro
I want her to tell me another

ATTACHMENT II

Behavioral Units: "Episodios", accompanied by "definiciones", i.e. the specification of the topics handled in each episode

Episodio I (from Párrafo 1 to Párrafo 8 inclusive)

definición: De cuando Olibaba es pobre hasta que tiene la fortuna de encontrar la cueva.
[From when Olibaba is poor until he has the good fortune to find the cave.]

Cuando Olibaba es pobre y la manera que la suerte lo favorece para hacerse rico.
[When Olibaba is poor and the way luck is on his side to become rich.]

Episodio II (from Párrafo 9 to Párrafo 10 inclusive)

definición: Cuando la esposa de Casín descubre que Olibaba y su mujer tienen oro y le cuenta a Casín.
[When Casín's wife finds out Olibaba and his wife have gold and she tells Casín.]

Episodio III (from Párrafo 11 to Párrafo 12 inclusive)

definición: Cuando Casín trata de apoderarse del oro.
[When Casín tries to get his hands on the gold.]

Episodio IV (from Párrafo 13 to Párrafo 14 inclusive)

definición: Muerte de Casín por quedar prisionero dentre de la cuerva.
[Casín's death because he got trapped inside the cave.]

Episodio V (from Párrafo 15 to Párrafo 18 inclusive)

definición: Rescate del cuerpo de Casín por su hermano y decisión de Olibaba de ir a vivir al palacio de Casín.
[Recovery of Casín's body by his brother and Olibaba's decision to go live at Casín's palace.]

Episodio VI (from Párrafo 19 to Párrafo 24 inclusive)

definición: Las dificultades con que tropiezan para sepultrar a Casín.
[The problems they have in burying Casín.]

Episodio VII (from Párrafo 25 to Párrafo 35 inclusive)

definición: Enojo del capitán de los ladrones y deseo de venganza para quien resultará culpable de recoger el cadáver.
[The captain's anger and his desire for revenge against whomever turns out to be guilty of taking the body.]

Episodio VIII (from Párrafo 36 to Párrafo 39 inclusive)

definición: Frustración de los planes de venganza por parte de los ladrones.
[The failure of the plans for revenge on the part of the thieves.]

Episodio IX (from Párrafo 40 to Párrafo 42 inclusive)

definición: Recompensa dada a Galdiana por parte de Olibaba.
[Reward given to Galdiana by Olibaba.]

Episodio X (Párrafo 43)

definición: Término del cuento.
[The end of the story.]

Episodio XI (Párrafo 44)

definición: La moral del cuento,la definición - la advertencia - lo que enseña el cuento.
[The moral of the story, the definition - the warning - that which the story teaches.]

Episodio XII (Párrafo 45)

definición: Añadidura del cuento. El modo de terminar un cuento de algunas personas.
[The addition to the story. Some people's way of ending a story.]

ATTACHMENT III

Behavioral Units: Relationships between "Episodios", "Párrafos" and "párrafos"

Episodio I

Párrafo 1

Párrafo 2

párrafo 2.1

párrafo 2.2

Párrafo 3

párrafo 3.1

párrafo 3.2

párrafo 3.3

párrafo 3.4

párrafo 3.5

Párrafo 4

Párrafo 5

Párrafo 6

Párrafo 7

párrafo 7.1

párrafo 7.2

párrafo 7.3

Párrafo 8

párrafo 8.1

párrafo 8.2

párrafo 8.3

párrafo 8.4

párrafo 8.5

Episodio II

Párrafo 9

- párrafo 9.1
- párrafo 9.2

Párrafo 10

Episodio III

- Párrafo 11
- Párrafo 12
  - párrafo 12.1
  - párrafo 12.2
  - párrafo 12.3

Episodio IV

- Párrafo 13
  - párrafo 13.1
  - párrafo 13.2
  - párrafo 13.3
- Párrafo 14
  - párrafo 14.1
  - párrafo 14.2

Episodio V

- Párrafo 15
  - párrafo 15.1
  - párrafo 15.2
- Párrafo 16
  - párrafo 16.1
  - párrafo 16.2

        párrafo 16.3

        párrafo 16.4

    Párrafo 17

        párrafo 17.1

        párrafo 17.2

    Párrafo 18

Episodio VI

    Párrafo 19

        párrafo 19.1

        párrafo 19.2

    Párrafo 20

    Párrafo 21

        párrafo 21.1

        párrafo 21.2

        párrafo 21.3

        párrafo 21.4

    Párrafo 22

    Párrafo 23

    Párrafo 24

        párrafo 24.1

        párrafo 24.2

        párrafo 24.3

Episodio VII

    Párrafo 25

    Párrafo 26

párrafo 26.1
párrafo 26.2
Párrafo 27
Párrafo 28
Párrafo 29
Párrafo 30
Párrafo 31
párrafo 31.1
párrafo 31.2
párrafo 31.3
Párrafo 32
Párrafo 33
Párrafo 34
Párrafo 35

Episodio VIII
Párrafo 36
Párrafo 37
Párrafo 38
párrafo 38.1
párrafo 38.2
Párrafo 39
párrafo 39.1
párrafo 39.2

Episodio IX
Párrafo 40

Párrafo 41

Párrafo 42

Episodio X

Párrafo 43

Episodio XI

Párrafo 44

Episodio XII

Párrafo 45

Attachment IV

From "párrafos" to minimal analytic units: Statements

Episodio I

Párrafo 1

Definición:	Información sobre el hombre del cuento Information about the man in the story
Text 1:	Éste era un hombre llamado Olibaba This was a man named Olibaba que sufrian espantosa miseria they suffered frightful misery él y su mujer he and his wife teniendo un hermano millonario having a millionaire brother se casó con una millonaria he married a millionairess el hermano se llamaba Casín- the brother's name was Casín.
Comentario 1:	Esta señora me va a hablar de un hombre que se llama Olibaba. This lady is going to tell me about a man named Olibaba.
Topical Question 1:	¿Cómo se llama el hombre del cuento? What's the name of the man in the story?
Respuesta:	Olibaba. Olibaba.
Statement 1:	El hombre del cuento se llamaba Olibaba. The man in the story was named Olibaba.
Comentario 2:	La situación economica de Olibaba era muy mala. Olibaba's economical situation was very bad.
Topical Question 2:	¿Qué situación economica tenía Olibaba? What was Olibaba's economic situation?
Respuesta:	Era muy pobre. He was very poor.

Statement 2: Olibaba era muy pobre.
Olibaba was very poor.

Comentario 3: Olibaba no era soltero sino que vivía en compañía de su mujer.
Olibaba wasn't a bachelor, he lived together with his wife.

Topical Question 3: ¿Él era solo o no?
Was he single or not?

Respuesta: Tenía esposa (era casado).
He had a wife (he was married).

Statement 3: Olibaba tenía una esposa.
Olibaba had a wife.

Comentario 4: Además de su mujer tiene un hermano.
Besides his wife he has a brother.

Topical Question 4: ¿Que clase de familiares tenía Olibaba?
What relatives did Olibaba have?

Respuesta: Un hermano.
A brother.

Statement 4: Olibaba tenía un hermano.
Olibaba had a brother.

Comentario 5: Siendo hermanos uno es rico y el otro pobre.
Being brothers, one is rich and the other poor.

Topical Question 5: ¿Y era igual de pobre el hermano de Olibaba?
And was Olibaba's brother equally as poor?

Respuesta: No, era millonario porque se había casado con una millonaria.
No, he was a millionaire because he had married a millionairess.

Statement 5: El hermano de Olibaba era millonario porque se había casado con una millonaria.
Olibaba's brother was a millionaire because he had married a millionairess.

Comentario 6: El nombre del hermano de Olibaba era Casín.
Olibaba's brother's name was Casín.

Topical Question 6: ¿Cómo se llamaba el hermano de Olibaba?
What was the name of Olibaba's brother?

Respuesta: Casín.
Casín.

Statement 6: El hermano de Olibaba se llamaba Casín.
Olibaba's brother was named Casín.

Párrafo 2

Definición: La pobreza de Olibaba.
Olibaba's poverty.

párrafo 2.1

Definición: Como Olibaba buscaba la vida. Su único medio de vivir.
How Olibaba earned a living. His only means of living.

Text 2.1: Olibaba se sostenía de un ...
Olibaba supported himself by a ...

su capital eran tres asnos o burros
his capital were three donkeys or burros

se iba todos los días a la sierra a ...
he went every day to the mountains to ...

a buscar ...
to hunt for ...

tumbaba árboles secos
he felled dry trees

los partía y ...
he cut them up and ...

los hacía leña
made them into firewood

y cargaba sus burritos para venderla en la ciudad
and he loaded up his little burros to sell it in the city

pero no se la campraban
but they didn't buy it from him

porque tenían estufa en toda la ciudad
because everyone in the city had a stove

y no utilizaban la leña
and they didn't use firewood

ya tenía un montón
he already had a heap

en su casa
in his house

de leña
of firewood

y la iba guardando.
and he kept it guarded.

Comentario 1: Es información sobre el único capital de Olibaba.
It is information about Olibaba's only assets.

Topical Question 1: ¿Con que capital contaba?
What assets did he have?

Respuesta: Tres burros.
Three burros.

Statement 7: Olibaba contaba solamente con tres burros.
Olibaba only had his three burros.

Comentario 2: Como Olibaba se valía de sus burros para ganarse la vida. Para que utilizaba sus burros. Lo único que podía hacer con ese capital para ganarse la vida era acarear leña porque era lo único para que se prestaban los burros.
How Olibaba used his burros to make a living. What he used his burros for. The only thing he could do with that asset to earn a living was carry firewood because that was the only thing the burros were good for.

Topical Question 2: ¿Para que utilizaba sus burros?
What did he use the burros for?

Respuesta: Para ir a la sierra a buscar leña y traerla a la ciudad a venderla.
To go to the sierra to look for firewood and take it to the city to sell it.

Statement 8: Olibaba utilizaba sus burros para traer leña del monte para venderla en la ciudad.
Olibaba used his burros to bring firewood from the mountain to sell it in the city.

Note: How Olibaba makes firewood whenever he does not find any is regarded as a "detalle".

Comentario 3: Las dificultades que tenía Olibaba: no le servía su trabajo para remediar su situación economica y él se tenía que quedar con la leña
The difficulties Olibaba had: his work didn't remedy his economic situation and he and to keep the firewood

Topical Question 3: ¿Que dificultades tenía?
What problems did he have?

Respuesta: La gente no le compraba la leña y la leña se iba amontándose en su casa.
The people didn't buy his firewood and the firewood kept piling up at his house.

Statement 9: La gente no le compraba la leña a Olibaba.
The people didn't buy Olibaba's firewood.

Note: "porque tenían estufa en toda la cuidad y no utilizaban la leña" is a "detalle".

Statement 10: La leña se iba amontándose en la casa de Olibaba.
The firewood kept piling up at Olibaba's house.

Note: "ya tenía un montón en su casa de leña" is a "detalle".

párrafo 2.2

Definición: El problema de Olibaba iba agravándose
Olibaba's problem was getting worse

Text 2.2: Y estos con mucha necesidad.
And they were destitute.

Comentario: Su pobreza se iba aumentando
His poverty was increasing

Topical Question: ¿Y qué consecuencia le traía todo eso?
What was the result of all that?

Respuesta: Él y su mujer se iban haciendo más pobres.
He and his wife kept growing poorer.

Statement 11: Olibaba y su mujer se iban haciendo más pobres.
Olibaba and his wife kept growing poorer.

Párrafo 3

Definición: Lo que pasó un día en la vida de Olibaba
What happened one day in the life of Olibaba

párrafo 3.1

Definición: El motivo del descubrimiento fue su estado de ámino
The reason for the discovery was his state of mind

Text 3.1: Un diá ya muy tarde se fue
One day very late he went

como aburrido
wearily

al monte
to the mountain.

Comentario: El estado de ámino de Olibaba fue el motivo del descubrimiento.
Olibaba's state of mind was the reason for the discovery.

Topical Question: ¿Y cuál fue el motivo del descubrimiento?
And what was the reason for the discovery?

Respuesta: Haberse ido al monte ya muy tarde porque estaba desesperado.
Having gone to the mountain late because he was depressed.

Statement 12: Olibaba se fue al monte ya muy tarde porque se sentiá desesperado.
Olibaba went late to the mountain because he felt depressed.

párrafo 3.2

Definición: La aparición inesperada de unos extraños (sean los ladrones) y la reacción de Olibaba
The unexpected appearance of some strangers (namely the thieves) and Olibaba's reaction

Text 3.2: Y vio unos hombres
And he saw sone men

armados con carrilleras de parque
armed with ammunition belts

y pensó que no eran hombres de bien
and he thought they were men who were up to no good

les tomó miedo
he was afraid of them

Comentario 1: Fue un encuentro inesperado.
It was an accidental meeting.

Topical Question 1: ¿Y con qué sorpresa se encontró al llegar al monte?
And to his surprise, what did he find when he got to the mountain?

Respuesta: Vió unos hombres.
He saw some men.

Statement 13: Olibaba vió unos hombres.
Olibaba saw some men.

Note: "armados con carilleras de parque" is a "detalle".

Comentario 2: Su reacción fue de miedo.
His reaction was one of fear.

Topical Question 2: ¿Y como reaccionó Olibaba?
And how did Olibaba react?

Respuesta: Les tomó miedo.
He was afraid of them.

Statement 14: Olibaba tomó miedo a los hombres.
Olibaba was afraid of the men.

Note: "porque pensó que no eran hombres de bien" is a "detalle".

párrafo 3.3

Definición: Al intentar salvarse él y sus bienes se puso en el mismo peligro
When he tried to save himself and his goods he got himself into the very danger he was trying to avoid

Text 3.3: Y fue a esconder sus burros
And he headed off to hide his burros

en lo espeso del monte
in the densest part of the mountain

y él se trepó a un árbol
and he climbed up into a tree

pero llegaron los ladrones
but the thieves came

y allí se acamparon
and there they pitched camp

allí descargaron sus mulas
there they unloaded their mules

pero no lo vieron
but they didn't see him.

Comentario 1: Lo que hizo Olibaba para salvar su vida (esconder sus burros es parte de la precaución que tomó para no ser descubierto por los ladrones, para no ponerles sospechosos).
What Olibaba did to save his life (hiding his burros is part of the precaution he took so as not to be discovered by the thieves, so as not to make them suspicious).

Topical Question 1: ¿Y que hizo para no ponerles sospechosos a los ladrones?
And what did he do so as not to make the thieves suspicious?

Respuesta: Esconder sus burros y esconderse él.
Hide the burros and hide himself.

Statement 15: Olibaba escondió sus burros.
Olibaba hid his burros.
Note: "en lo espeso del monte" is a "detalle".

Statement 16: Olibaba se escondió en un árbol.
Olibaba hid himself in a tree.

Comentario 2: Sin saberlo se puso en peligro de que le hubieran descubierto porque su mala suerte fue que la meta de los ladrones era precisamente al pie del árbol donde estaba escondido.
Without knowing, he put himself in danger of being discovered because his misfortune was that the thieves' goal was precisely at the foot of the tree where he was hidden.

Topical Question 2: ¿Y porqué se puso en el peligro de ser descubierto?
And why did he put himself in danger of being discovered?

Respuesta: Porque llegaron al pie del árbol y se acamparon.
Because they came to the foot of the tree and pitched camp.

Statement 17: Los ladrones llegaron al pie del árbol donde Olibaba estaba escondido.
The thieves came to the foot of the tree where Olibaba was hidden.

Statement 18: Los ladrones se acamparon al pie del árbol donde Olibaba estaba escondido.
The thieves pitched camp at the foot of the tree where Olibaba was hidden.

Note: "los ladrones descargaron sus mulas" is a "detalle".

Comentario 3: Olibaba escapó del peligro - fue su suerte - a lo mejor porque estaba demasiado escondido o porque ellos no pensaban en un encuentro así, o estaban cansados.
Olibaba escaped from the danger - it was his good fortune - probably because he was well hidden or because they didn't expect to find such a thing, or they were tired.

Topical Question 3: ¿Qué suerte le tocó a Olibaba?
And what was Olibaba's good fortune?

Respuesta: Que no lo vieron.
They didn't see him.

Statement 19: Los ladrones no lo vieron a Olibaba.
The thieves didn't see Olibaba.

párrafo 3.4

Definición: El descubrimiento de la existencia de la cueva por Olibaba
Olibaba's discovery of the cave

Text 3.4: Y uno que parecía el capitán
And one who looked like the captain

se acercó a una cueva
went up to a cave

que estaba cerca del árbol
that was nearby the tree

y dijo estas palabras:
and said these words:

" ¡Sese, ábrete!"
" Open sez me!"

y se abrió una puerta en la cueva
and a door in the cave opened.

Comentario 1: Como Olibaba, observando al capitán, descubrió
que allí existía una cueva.
How Olibaba, watching the captain, discovered that
there was a cave there.

Topical Question 1: ¿Cómo descubrió que allí existía una cueva?
How did he discover that there was a cave there?

Respuesta: Un hombre pronunció ciertas palabras mágicas.
A man said some magic words.

Statement 20: Un hombre pronunció ciertas palabras mágicas.
A man said some magic words.

Note: "uno que parecía el capitán se acercó a una
roca que estaba cerca del árbol" is a "detalle".

Comentario 2: El resultado de las palabras mágicas
The result of the magic words

Topical Question 2: ¿Y qué efecto tuvieron esas palabras mágicas?
(¿Y cuál fue el resultado de las palabras?).
And what effect did the magic words have?
(And what was the result of the words?).

Respuesta: Se abrió una puerta.
A door opened.

Statement 21: Se abrió una puerta en la roca.
A door in the rock opened.

párrafo 3.5

Definición: Como descubrió Olibaba el motivo de la llegada de los ladrones a ese lugar - como descubrió que la cueva era el escondite de los ladrones (vienen a esconder su cargamento, lo robado).
How Olibaba discovered the reason for the arrival of the thieves at the place - how he discovered that the cave was the thieves' hiding place (they come to hide their load, what they rob).

Text 3.5:

Entonces los treinta y nueve ladrones
Then the thirty-nine thieves

levantaron sus costales
pick up thier sacks

que habían descargado
that they had unloaded

y se metieron todos en la cueva.
and they all went into the cave.

Comentario: same as "definición"

Topical Question: ¿Y cómo descubrió que la cueva era el escondite secreto de los ladrones?
And how did he discover that the cave was the secret hiding place of the thieves?

Respuesta: Porque se metieron en la cueva con lo que traían.
Because they slipped into the cave with what they had brought.

Statement 22: Los ladrones se metieron en la cueva con lo que traían.
The thieves slipped into the cave with what they had brought.

Note: "entonces los treinta y nueve ladrones levantaron sus costales que habían descargado" is a "detalle".

Párrafo 4

Definición: Descubrimiento por Olibaba que se puede salir también de la cueva sin dejar huellas - la misma puerta les sirve para entrar y para salir
Olibaba's discovery that it's also possible to leave the cave without leaving tracks - the same door is used to enter and leave

Tardaton rato
They stayed a while

en seguida fueron saliendo
soon they came out

de uno en uno
one by one

quedándose él que parecía capitán
the one who appeared to be the captain stayed behind

adentro de la cueva
inside the cave

al rato salió
after a bit he went out

y dijo:
and said:

"¡Sesé, cíerrate!"
"Close sez me!"

se cerró la cueva.
and the cave closed.

Comentario 1: La forma de salir de la cueva.
The way to leave the cave.

Topical Question 1: ¿En qué forma se distribuyen para salir?
How do they arrange themselves to leave?

Respuesta: Los ladrones primero, el capitán después.
The thieves first, the captain after.

Statement 23: Los treinta y nueve ladrones salieron de la cueva.
The thirty-nine thieves left the cave.

Statement 24: El capitán salió de la cueva.
The captain left the cave.

Note: "después de un rato" and " de uno en uno" are "detalles".

Comentario 2: Cómo salir sin dejar huellas.
How to leave without leaving tracks.

Topical Question 2: ¿Cómo actúa el capitán para cerrar la cueva sin dejar huellas?
What does the captain do in order to close the cave without leaving tracks?

Respuesta: El capitán pronunció unas palabras mágicas para cerrar la cueva.
The captain said some magic words to close the cave.

Statement 25: El capitán pronunció unas palabras mágicas para cerrar la cueva.
The captain said some magic words to close the cave.

Comentario 3: El resultado de las palabras mágicas.
The result of the magic words.

Topical Question 3: ¿Y qué efecto surten las palabras? (¿Cuál fue el resultado de las palabras mágicas?)
And what effect do the words have? (What was the result of the magic words?)

Respuesta: Que se cierra la puerta.
The door closes.

Statement 26: Se cerró la cueva.
The cave closed.

Párrafo 5

Definición: Ahora Olibaba ya sabe el secreto para abrir y cerrar la cueva
Now Olibaba knows the secret to open and close the cave

Text 5: Olibaba aprendió las palabras del capitán.
Olibaba learned the words of the captain.

Comentario: same as "definición"

Topical Question: ¿Y entonces Olibaba ya sabe el secreto para abrir y cerrar la cueva?
And then Olibaba knows the secret to opening and closing the cave?

Respuesta: Sí, porque aprendió las palabras del capitán.
Yes, because he learned the words of the captain.

Statement 27: Olibaba memorizó las palabras del capitán.
Olibaba memorized the words of the captain.

Párrafo 6

Definición: La ida de los ladrones de la cueva por tiempo indefinido
The thieves' departure from the cave for an indefinite time

Text 6: En seguida montaron en sus cabalgaduras
Soon they mounted their horses

y se fueron.
and left.

Comentario: Olibaba va a tener la oportunidad de investigar porque se queda solo y sabe que no van a regresar pronto los ladrones.
Olibaba is going to have the opportunity to investigate because he is left alone and knows that the thieves aren't going to come back right away.

Topical Question: ¿Y Olibaba va a tener la oportunidad de investigar?
And Olibaba,is he going to have the opportunity to investigate?

Respuesta: Sí, porque los ladrones se van.
Yes, because the thieves are leaving.

Statement 28: Los ladrones se fueron.
The thieves left.

Note: "en seguida montaron en sus cabalgaduras" is a "detalle".

Párrafo 7

párrafo 7.1

Definición: Las precauciones que Olibaba tomó para no ser descubrierto (al bajar del árbol) al ir a investigar
The precautions Olibaba took so he wouldn't be discovered (coming down from the tree) when he went to investigate

Text 7.1:

Éste esperó un rato
Olibaba waited a bit

tanteando que fueron retirados
until they had gone

y se fue bajando
and climbed down

cuidadosamente
carefully

como con miedo.
like he was afraid.

Comentario: same as "definición"

Topical Question: ¿Qué precauciones tomó Olibaba para no ser descubierto al ir a investigar?
What precautions did Olibaba take so he wouldn't be discovered when he went to investigate?

Respuesta: Esperó hasta que fueran ya lejos los ladrones y se bajó del árbol cuidándose de no ser descubierto.
He waited until the thieves were far away and he came down from the tree being careful not to be discovered.

Statement 29: Olibaba esperó que los ladrones fueran ya lejos.
Olibaba waited until the thieves were far away.

Statement 30: Olibaba se bajó del árbol cuidándose de no ser descubierto.
Olibaba came down from the tree being careful not to be discovered.

párrafo 7.2

Definición: Ya que no hay pelegro primero resuelve su preocupación con sus burros (quién sabe porque) y después compruebe si las palabras sirven - satisface su curiosidad
Now that there's no danger, first he takes care of his concern for the burros (who knows why) and afterward checks to see if the words work - he satisfies his curiosity

Text 7.2:

Y fue y trajo sus burros
And he went and brought his burros

y se arrimó a la cueva
and neared the cave

y dice:
and says:

"¡Sese, abrete!"
"Open, sez me!"

y se abrió la puerta de la cueva.
and the door of the cave opened.

Comentario 1: Primero resuelve su preocupación con sus burros.
He first takes care of his concern for his burros.

Topical Question 1: ¿Y qué hizo Olibaba para resolver su preocupación con sus burros?
And what did Olibaba do to solve his problem with the burros?

Respuesta: Los sacó de donde los tenía escondidos y los trajo junto a la cueva.
He took them out from where he had them hidden and brought them up next to the cave.

Statement 31: Olibaba sacó sus burros de donde los tenía escondidos.
Olibaba took his burros out from where he had them hidden.

Statement 32: Olibaba trajo sus burros junto a la cueva.
Olibaba brought his burros up next to the cave.

Comentario 2: Comprobación que también él puede abrir la cueva.
Proof that he too can open the cave.

Topical Question 2: ¿Y comprueba que también él puede abrir la cueva?
And does he prove that he too can open the cave?

Respuesta: Sí, pronuncia las palabras mágicas y se abre la puerta.
Yes, he says the magic words and the door opens.

Statement 33: Olibaba pronunció las palabras mágicas.
Olibaba said the magic words.

Statement 34: Se abrió la puerta de la cueva.
The door of the cave opened.

Note: "se arrimó junto a la cueva con sus burros" is a "detalle".

párrafo 7.3

Definición: Lo que vió Olibaba dentro de la cueva
What Olibaba saw inside the cave

Text 7.3: Iba viendo pilas y pilitas y pilitas
He was looking at piles and piles and piles

de monedas de oro y de plata
of gold and silver coins

y cantidad de alhajas distintas:
and a lot of different jewels:

relojes, pulseras...
watches, bracelets...

de estos...
of the sort...

artículos eléctricos
electric articles

y cortes de género
and bolts of cloth

todo lo que se robaban
everything that they robbed

los cuarenta ladrones.
the fourty thieves.

Comentario: same as'definición"

Topical Question: ¿Y qué vió dentro de la cueva?
And what did he see inside the cave?

Respuesta: Vió mucho dinero y objetos valiosos que eran producto de lo robado por los ladrones.
He saw a lot of money and valuable things that had been robbed by the thieves.

Statement 35: Olibaba vió mucho dinero y objetos valiosos que eran producto de lo robado por los ladrones.
Olibaba saw a lot of money and valuable things that had been robbed by the thieves.

párrafo 7.4

Definición: Como se llevó algo a su casa sin dejar huellas
How he took something to his house without leaving traces

Text 7.4:

Éste por suerte traía costales
Luckily he had brought sacks

en sus burros
on his burros

y llenó sus costales
and he filled his sacks

como pudo
as best he could

de monedas de oro y de plata
with gold and silver coins

y cargó sus burritos
and loaded up his little burros

y saliendo de la cueva
and going out of the cave

dice:
he says:

"¡Sesé, cíerrate!"
"Close, sez me!"

se cerró la cueva.
the cave closed.

Comentario 1:
La idea que tuvo de llevarse algo para su casa.
The idea he had to take something to his house.

Topical Question 1:
¿Y cómo realizó su intento de llevarse algo a su casa?
And how did he carry out his plan to take something to his house?
(¿Cómo se llevó el oro?)
(How did he carry the gold away?)

Respuesta:
Llenando unos costales que traía en sus burros y cargando los burros con los costales.
Filling some sacks he had on his burros and loading the burros with the sacks.

Statement 36:
Olibaba llenó unos costales que traía en sus burros con el oro.
Olibaba filled some sacks that he had on his burros with gold.

Statement 37:
Olibaba cargó sus burritos con los costales.
Olibaba loaded his little burros with the sacks.

Comentario 2: La precaución que tuvo de cerrar la puerta
para que no se dieran cuenta que alguien se
había enterado de su secreto.
The care he took to close the door so they wouldn't
notice that someone had discovered their secret.

Topical Question 2: ¿Qué precaución tomó antes de irse para no dejar huellas?
What precaution did he take before he left so as not
to leave traces?

Respuesta: Pronunció las palabras mágicas para cerrar la puerta.
He said the magic words to close the door.

Statement 38: Olibaba pronunció las palabras mágicas.
Olibaba said the magic words.

Comentario 3: El resultado de las palabras mágicas.
The result of the magic words.

Topical Question 3: ¿Y cuál fue el resultado de las palabras mágicas?
And what was the result of the magic words?

Respuesta: Se cerró la cueva.
The cave closed.

Statement 39: Se cerró la cueva.
The cave closed.

Párrafo 8

párrafo 8.1

Definición: El estado de ánimo que llevaba Olibaba al regresar
a su casa
The state of mind that Olibaba was in as he returned
to his house

Text 8.1: Se fue encantado para la ciudad
He set out overjoyed for the city

con su esposa.
to rejoin his wife.

Comentario: same as "definición"

Topical Question: ¿Y qué estado de ánimo llevaba Olibaba al regresar a su casa?
And what state of mind was Olibaba in as he returned to his house?

Respuesta: Iba muy contento.
He went off content.

Statement 40: Olibaba iba muy contento.
Olibaba went off very happy.

Note: "para la ciudad con su esposa (a darle la buena noticia a su esposa)" is a "detalle".

párrafo 8.2

Definición: El recibimiento que le hace su mujer al llegar a su casa
The reception his wife gives him upon arriving home

Text 8.2: Llegó
He arrived

y la mujer era poco delicada
and his wife had a bad temper

y le dice:
and she says to him:

"¿onta la leña?"
"where's the firewood?"

Comentario: Como reacciona la mujer al ver que no trae la leña - el mal genio de la esposa: por ser enojona le recibe mal al ver que no trae leña.
How his wife reacts when she sees he hasn't brought firewood - the wife's bad mood: because she's irked she greets him sullenly when she sees he hasn't brought the firewood.

Topical Question: ¿Y qué recibimiento tuvo Olibaba de parte de su mujer?
What kind of reception did Olibaba get from his wife?

Respuesta: Le recibe mal.
She greets him with aggravation.

Statement 41: La mujer de Olibaba le recibió mal.
Olibaba's wife greeted him with aggravation.

Note: "llegó" and "y la mujer era poco delicada" are "detalles".

párrafo 8.3

Definición:

Primero la calma y después le cuenta a su mujer la aventura que tuvo en el campo
First he calms her down and then he tells his wife about the adventure he had in the woods

Text 8.3:

"¡Calla mujer!
"Quiet wife!

me encontré con una fortuna"
I found myself a fortune"

y le contó todo lo que había pasado
and told her everything that had happened

y como adquirió esa fortuna.
and how he acquired that fortune.

Comentario:

Como aplaca el genio de su mujer.
How he soothes his wife's bad mood.

Topical Question:

¿Cómo reacciona Olibaba, qué hizo para aplacar el genio de su mujer?
How does Olibaba react? What did he do to soothe his wife's bad mood?

Respuesta:

Primero la calma y después le cuenta todo.
First he calms her down and afterward he tells her everything.

Statement 42: Olibaba calmó a su mujer.
Olibaba calmed his wife down.

Statement 43: Olibaba le contó toda su aventura a su mujer.
Olibaba told his wife about his whole adventure.

párrafo 8.4

Definición:

Como reacciona la mujer de Olibaba al enterarse de la existencia de la fortuna
How Olibaba's wife reacts when she finds out that there is a fortune

Text 8.4

Ella se alegró y dice:
She was pleased and says:

"¿y para contarla
"and to count it

como hacemos?
how do we manage?

¡tanto!
so much!

¿cuando lo terminamos?"
when will we finish?"

Comentario: same as 'definición'

Topical Question: ¿Y cómo reaccionó la mujer de Olibaba?
And how did Olibaba's wife react?

Respuesta: Primero con alegría y después con ansia de saber cuánto tienen.
First with joy and after with eagerness to know how how much they have.

Statement 44: La mujer de Olibaba se alegró.
Olibaba's wife was pleased.

Statement 45: La mujer de Olibaba se preocupó por contar el dinero.
Olibaba's wife was worried about counting the money.

párrafo 8.5

Definición: El intento que hace Olibaba para convencer a su mujer de no contar la fortuna inmediatamente
The effort Olibaba makes to convince his wife not to count the fortune immediately

Text 8.5: "¡Calla, mujer!"
"Quiet, wife!"

le dijo él
he told her

"lo que importa es
"what's important is

no dar a saber de esa cueva
not to let anyone know about that cave

y así tendremos oro toda la vida
and that way we'll have gold all our lives

ya con calma contaremos esa fortuna".
we'll just calmly count that fortune".

Comentario 1:	La manera de calmar la ansia que tiene su mujer por contar el dinero. How he calms his wife's eagerness to count the money.
Topical Question 1:	¿Y cómo reacciona Olibaba, qué intento hace para calmar la ansia que tiene su mujer por contar el dinero? And how does Olibaba react, what does he do to calm his wife's eagerness to count the money?
Respuesta:	Le pide calma. He asks her to keep calm.
Statement 46:	Olibaba le pidió calma a su mujer. Olibaba asked his wife to keep calm.
Comentario 2:	Las razones que le da Olibaba a su mujer para convencerla de no contar la fortuna inmediatamente. The reasons Olibaba gives his wife to convince her not to count the fortune immediately.
Topical Question 2:	¿Y qué razones le da para convencerla? And what reasons does he give her to convince her?
Respuesta:	Le dice que no es conveniente dar a saber de la existencia de la cueva y que no hace falta apresurarse para contar la fortuna. He tells her it's not a good idea to reveal the existence of the cave and that it's not necessary to be in a hurry to count the fortune.
Statement 47:	Olibaba le dijo a su mujer que no era conveniente dar a saber de la existencia de la fortuna. Olibaba told his wife it wasn't a good idea to let anyone know about the existence of the fortune.
Statement 48:	Olibaba le dijo a su mujer que no hacía falta apresurarse para contar la fortuna. Olibaba told his wife it wasn't necessary to be in a hurry to count the fortune.

Episodio II

Párrafo 9

párrafo 9.1

Definición:	La desobediencia de la mujer de Olibaba The disobedience of Olibaba's wife
Text 9.1:	Ella no se aguantó she couldn't stand it se fue con la esposa de Casín she went to Casín's wife la cuñada her sister-in-law y pidió una medida and asked for a measure
Comentario 1:	Ella no hizo caso de las indicaciones de Olibaba por estar ansiosa. She didn't pay any attention to Olibaba's instructions because she was anxious.
Topical Question 1:	¿Y le hizo caso a su marido? And did she pay attention to her husband?
Respuesta:	No, porque no se aguantó. No, because she coundn't stand it.
Statement 49:	La mujer de Olibaba no se aguantó. Olibaba's wife couldn't stand it.
Comentario 2:	Como lo desobedeció - Pensó en una manera de desengañarse. How she disobeyed him - She thought about a way to find out what was going on.
Topical Question 2:	¿Y cómo lo desobedeció? (Qué hizo para desengañarse?) And how did she disobey him? (What did she do to
Respuesta:	Fue a pedir una medida a la esposa de Casín. She went to borrow a measure from Casín's wife.
Statement 50:	La mujer de Olibaba fue a pedir una medida a la esposa de Casín. Olibaba's wife went to ask Casín's wife for a measure.

Note: "la cuñada" is a "detalle".

párrafo 9.2

Definición: La curiosidad de la mujer de Casín y la manera de satisfacerla
The curiosity of Casín's wife and how to satisfy it

Text 9.2: Y ésta
And the woman

como era envidiosa
because she was envious by nature

pensó:
she thought:

"¿Qué irá a medir
"What's she going to measure

si no tiene ni para comer?"
if she doesn't even have enough to eat?"

fue y embarró la medida de sebo
she went and smeared the measure with suet

era una medida de madera
it was a wooden measure

que agarraba cinco litros o cinco kilos
that held five liters for five kilos

y se la prestó.
and lent it to her.

Comentario 1: Curiosidad cuando oyó la petición de parte de la mujer de Olibaba - La cuñada se extraña de que esta mujer necesita una medida.
Her curiosity when she heard the request from Olibaba's wife - The sister-in-law is puzzled that this woman needs a measure.

Topical Question 1 ¿Y cómo reaccionó cuando oyó la petición de parte de la mujer de Olibaba?
And how did she react when she heard the request of Olibaba's wife?

Respuesta: Se extrañó.
She was puzzled.

Statement 51: La mujer de Casín se extrañó.
Casin's wife thought it was strange.

Note: "como era envidiosa" is a "detalle".

Comentario 2: Lo que hizo para investigar de que se trataba - qué iba a medir la mujer de Olibaba
Formó un plan para desengañarse.
What she did to find out what was going on - what Olibaba's wife was going to measure
She made a plan to find out.

Topical Question 2 ¿Qué hizo para satisfacer su curiosidad? (¿qué plan formó para desengañarse?)
What did she do to satisfy her curiosity?
What plan did she make to find out?

Respuesta: Embarró la medida de sebo y se la prestó a la mujer de Olibaba.
She smeared the measure with suet and lent it to Olibaba's wife.

Statement 52: La mujer de Casín embarró la medida de sebo.
Casín's wife smeared the measure with suet.

Statement 53: La mujer de Casín prestó la medida a la mujer de Olibaba.
Casín's wife lent the measure to Olibaba's wife.

Note: "era una medida de madera que agarraba cinco litros o cinco kilos" is a "detalle".

Párrafo 10

párrafo 10.1

Definición: Al satisfacer su curiosidad la mujer de Olibaba dió a saber su secreto
When she had satisfied her curiosity Olibaba's wife revealed her secret

Text 10.1: Aquella midió cantidad
The woman measured a heap

de monedas de oro y de plata
of gold and silver coins

y fue a entregarla
and went to give it back

y se le quedó
and there was left

una moneda pegada en la medida
a coin stuck in the measure

con el sebo.
with the suet.

Comentario 1: Satisfació su curiosidad de saber que cantidad de dinero tenían.
She satisfied her curiosity to know how much money they had.

Topical Question 1: ¿Y pudo satisfacer su curiosidad?
And was she able to satisgy her curiosity?

Respuesta: Sí, midió el oro.
Yes, she measured the gold.

Statement 54: La mujer de Olibaba midió su oro.
Olibaba's wife measured their gold.

Comentario 2: Pero dió a saber su secreto.
But she let their secret out.

Topical Question 2: ¿Y cómo dió a saber su secreto?
And how did she let out their secret?

Respuesta: Al entregar la medida no se dió cuenta que iba una moneda pegada con el sebo.
When she returned the measure she didn't notice that there was a coin stuck in the suet.

Statement 55: Al entregar la medida a la mujer de Casín la mujer de Olibaba no se dió cuenta que iba una moneda pegada con el sebo.
When she delivered the measure to Casín's wife, Olibaba's wife didn't notice that there was a coin stuck to the suet.

párrafo 10.2

Definición: Todo lo que hace la mujer de Casín para apoderarse del oro
Everything that Casín's wife does to get the gold

Text 10.2:

Y se dió cuenta
And she noticed it

y fue con Casín y le dice:
and she went to Casín and says to him:

"Los que no tienen que comer
"The ones who don't have anything to eat

¡mira!
look!

tienen mucho oro
they have a lot of gold

vino a pedir medida
she came to ask for a measure

para medir su oro"
to measure their gold"

Casín dijo:
Casín said:

"¿oro?"
"gold?"

"¡oro!
"gold!

¡mira!"
look!"

"voy para allá!"
"I'm going over there!"

se fue con su hermano.
he set out for his brother's.

Comentario 1: Se desengañó de que era lo que iba a medir la mujer de Olibaba.
She found out what it was that Olibaba's wife was going to measure.

Topical Question 1: ¿Y se desengañó de que era lo que iba a medir la mujer de Olibaba?
And did she find out what it was that Olibaba's wife was going to measure?

Respuesta: Sí, porque se dió cuenta que tienen oro.
Yes, because she realized that they have gold.

Statement 56: La mujer de Casín se dió cuenta que Olibaba y su mujer tienen oro.
Casín's wife realized that Olibaba and his wife have gold.

Comentario 2: La mujer de Casín se dirige a Casín para desenmascarar a Olibaba: pica la curiosidad de Casín para que él investigará la procedencio del oro.
Casín's wife goes to Casín to tell on Olibaba: she rouses Casín's curiosity so he'll investigate the origin of the gold.

Topical Question 2: ¿Qué hace para picar la curiosidad de Casín?
What does she do to rouse Casín's curiosity?

Respuesta: Le enseña la moneda de oro.
She shows him the gold coin.

Statement 57: La mujer de Casín le enseñó a Casín la moneda de oro.
Casín's wife showed Casín the gold coin.

Comentario 3: Reacción de sorpresa de parte de Casín.
Casín's reaction of surprise.

Topical Question 3: ¿Y cómo reacciona Casín?
And how does Casín react?

Respuesta: Con sorpresa.
With surprise.

Statement 58: Casín se sorprendrió.
Casín was surprised.

Comentario 4: Ella lo induce a ir a investigar mostrándole otra vez la moneda de oro.
She convinces him to go investigate by showing him the gold coin again.

Topical Question 4: ¿Y cómo lo induce ella a ir a investigar?
And how does she convince him to go investigate?

Respuesta: Monstrándole otra vez la moneda de oro.
By showing him the gold coin again.

Statement 59: La mujer de Casín le monstró otra vez a Casín la moneda de oro.
Casín's wife showed Casín the gold coin again.

Comentario 5: Decisión de Casín.
Casín's decision.

Topical Question 5: ¿Y cómo reacciona él esta vez?
And how does he react this time?

Respuesta: Decide ir a la casa de su hermano a investigar.
He decides to go to his brother's house to investigate.

Statement 60: Casín decidió ir a la casa de su hermano a investigar.
Casín decided to go to his brother's house to investigate.

Comentario 6: Lleva a cabo su intensión inmediatamente.
He immediately does as he has planned.

Topical Question 6: ¿Y lleva a cabo su intensión?
And does he do as he plans?

Respuesta: Sí, se va inmediatamente a hablar con su hermano.
Yes, he immediately goes to speak with his brother.

Statement 61: Casín se fue inmediatamente a hablar con su hermano.
Casín immediately went to speak with his brother.

Episodio III

Párrafo 11

Definición:

Olibaba le proporciona a Casín los medios para
apoderarse del oro
Olibaba tells Casín how to get the gold

Text 11:

Olibaba no era envidioso
Olibaba wasn't a greedy man

era un hombre sencillo
he was a simple man

le contó todo a su hermano
he told his brother everything

de la manera que se había hecho de esa fortuna
how he had happened to come across this fortune

y de los cuarenta ladrones
and about the fourty thieves

y le dió las palabras que se decían
and he gave him the words to say

para abrir y cerrar la cueva.
to open and shut the cave.

Comentario 1:

Olibaba le contó la procedencia de su fortuna a Casín.
Olibaba told Casín the origin of his fortune.

Topical Question 1:

¿Y le contó la procedencia de su fortuna a Casín?
And did he tell Casín about the origin of his fortune?

Respuesta:

Sí, le contó todo.
Yes, he told him everything.

Statement 62:

Olibaba le contó a Casín la procedencia de su fortuna.
Olibaba told Casín about the origin of his fortune.

Note: "Olibaba no era envidioso - era un hombre sensillo"
are "detalles".

Comentario 2:

Olibaba le da a Casín el medio de conseguir el oro.
Olibaba tells Casín how to get the gold.

Topical Question 2: ¿Y le dió el medio de conseguir el oro?
And did he tell him how to get the gold?

Respuesta: Sí, porque le dió el secreto para abrir y cerrar la cueva.
Yes, because he told him the secret to open and shut the cave.

Statement 63: Olibaba le dió a Casín el medio de conseguir el oro.
Olibaba told Casín how to get the gold.

Párrafo 12

párrafo 12.1

Definición: La impaciencia de Casín para apoderarse de la fortuna descubierta por Olibaba
Casín's impatience to acquire the fortune discovered by Olibaba

Text 12.1:

Se vino Casín a su casa
Casin came back to his house

y él tenía mulas
and he had mules

aparejó sus mulas
he hitched up his mules

y se fue
and set off

ya metíendose el sol
the sun was already setting

pensaba que lo iba a agarrar la moche
he felt that night was going to overtake him

pero dijo:
but he said:

"¡no importa!
"it doesn't matter!

¡no hay que dejar para otro día!
this can't wait until another day!

¡voy en busca de esa cueva!"
I'm going to look for that cave!"

y la encontró.
and he found it.

Comentario 1: Como obró Casín para apoderarse de esa fortuna.
Como manifiesta su impaciencia.
What Casin did to get that fortune.
How he shows his impatience.

Topical Question 1: ¿Y cómo manifiesta su impaciencia?
And how does he show his impatience?

Respuesta: Se vino a su casa a preparar lo que necesitaba y se fue a buscar la cueva sin medir consecuencias.
He went to his house to get ready what he needed and set off to look for the cave without considering the consequences.

Statement 64: Casín se vino a su casa a preparar lo que necesitaba.
Casín came back to his house to get ready what he needed.

Statement 65: Casín se fue buscar la cueva sin medir consecuencias.
Casín set off to search for the cave without considering the consequences.

Comentario 2: Localiza la cueva sin dificultad.
He finds the cave without difficulty.

Topical Question 2: ¿Y tuvo dificultades para localizar la cueva?
And did he have any problems finding the cave?

Respuesta: No, la encontró sin problema.
No, he found it with no problem.

Statement 66: Casín encontró la cueva sin dificultad.
Casín found the cave without any difficulty.

párrafo 12.2

Definición: Casín no encuentra dificultades para satisfacer su deseo de hacerse aún mas rico
Casín didn't have any problem satisfying his desire to become even richer

Text 12.2: Y llegó
And he came up to it

y dejó sus mulas en la puerta de la cueva
and left his mules by the door of the cave

y dice:
and says:

"¡Sesé, ábrete!"
"Open, sez me!"

se abrió la cueva
the cave opened

llegó
he entered

y para pronto
and in no time

llenó sus costales
filled his sacks

y los amarró.
and tied them shut.

Comentario: Casín cumple su deseo de hacerse más rico.
Casín fulfills his dream to become richer.

Topical Question: ¿Y cómo cumple su deseo de hacerse más rico?
And how does he realize his dream to become richer?

Respuesta: Llega, abre la puerta y llena sus costales.
He comes up, opens the door and fills his sacks.

Statement 67: Casín llegó a la cueva.
Casín came to the cave.

Statement 68: Casín abrió la puerta.
Casín opened the door.

Statement 69: Casín llenó sus costales de monedas de oro y de plata.
Casín filled his sacks with gold and silver coins.

Note: "los amarró" is a "detalle".

párrafo 12.3

Definición: Casín empieza a pagar las consecuencias de su envidia -
Como comienza el castigo a su envidia
Casín begins to pay the consequences of his greediness -
How the punishment for his greediness begins

Text 12.3:

Pero se le olvidó
But he forgot

la segunda palabra de...
the second word of...

para que se abriera la cueva
so the cave would open

dice:
he says:

"¡Sesé, sesé!"
"Sez me, sez me!"

y "¡Sesé!"
and "Sez me!"

pero no decía:
but he didn't say:

"¡ábrete!"
"open!"

y se quedó Casín preso.
and Casín was trapped.

Comentario: same as "definición"

Topical Question: ¿Y cómo empieza su castigo?
And how does the punishment begin?

Respuesta: No puede salir de la cueva.
He can't get out of the cave.

Statement 70: Casín no pudo salir de la cueva.
Casín couldn't get out of the cave.

Episodio IV

Párrafo 13

Definición: Cómo sigue el castigo de Casín
How Casín's punishment continues

párrafo 13.1

Definición: El capitán descubre la presencia de Casín dentro de la cueva
The captain discovers that Casín is inside the cave.

Text 13.1: En eso llegan los cuarenta ladrones
At that moment the fourty thieves arrived

con más cargamento de oro y plata
with more loads of gold and silver

dijo el capitán:
the captain said:

"¿y estas mulas aquí
"and these mules here

que contendrán?"
what could they be carrying?"

Casín oyendo
Casín overhearing

dice:
he says:

"¡Sesé, ábrete!"
"Open, sez me!"

y se abrió la puerta.
and the door opened.

Comentario 1: La mala suerte de Casín es que regresan los ladrones.
Casín's bad fortune is that the thieves return.

Topical Question 1: ¿Qué mala suerte le tocó a Casín? (¿Y cómo se complicó su mala suerte?)
What is Casín's bad fortune? (And how is his bad luck complicated?)

Respuesta: Regresan los ladrones a la cueva.
The thieves returned to the cave.

Statement 71: Los ladrones regresaron a la cueva.
The thieves returned to the cave.

Comentario 2: La sorpresa del capitán al ver mulas cerca de la cueva.
The captain's surprise when he saw the mules near the cave.

Topical Question 2: ¿Y cómo reacciona el capitán al ver mulas enfrente de la cueva?
And how does the captain react when he sees the mules in front of the cave?

Respuesta: Se extraña.
He's puzzled.

Statement 72: El capitán se extrañó al ver mulas cerca de la cueva.
The captain was puzzled at seeing the mules near the cave.

Comentario 3: Casín se da cuenta que llegaron los ladrones y que está perdido.
Casín realizes that the thieves have arrived and that he is lost.

Topical Question 3: ¿Y Casín se da cuenta que está perdido?
And does Casín realize that he's lost?

Respuesta: Sí, porque está oyendo todo.
Yes, because he's listening to everything.

Statement 73: Casín oyó a los ladrones.
Casín heard the thieves.

Comentario 4: El capitán abre la puerta para investigar.
The captain opens the door to investigate.

Topical Question 4: ¿Y qué hace el capitán para investigar?
And what does the captain do to investigate?

Respuesta: Entra a la cueva.
He enters the cave.

Statement 74: El capitán entró a la cueva.
The captain entered the cave.

párrafo 13.2

Definición: La muerte de Casín - Cómo termina el castigo de Casín
Casín's death - How Casín's punishment ends

Text 13.2: Y lo agarró a Casín
And he grabbed Casín

lo acribilló a puñetes
he boxed him to death

y después de haberle quitado la vida
and after he had finished him off

lo partió en cuatro partes
he cut him into four parts

y lo sacó afuera de la puerta de la cueva
and dumped him outside the door of the cave

para experiencia de los que fueran a entrar
to warn others who might try to enter

o quisieran entrar
or want to enter

a la cueva.
the cave.

Comentario 1: Lo que le pasó a Casín.
What happened to Casín.

Topical Question 1: ¿Qué le pasó a Casín? (¿Y qué muerte le dió el capitán?)
What happened to Casín?(And how did the captain kill him?)

Respuesta: Lo agarró, lo mató y lo partió en cuatro partes.
He grabbed him, killed him, and cut him into four parts.

Statement 75: El capitán lo agarró a Casín.
The captain grabbed Casín.

Statement 76: El capitán lo mató a Casín.
The captain killed Casín.

Statement 77: El capitán lo partió en cuatro partes a Casín.
The captain cut Casín into four parts.

Comentario 2:	Lo que hace el capitán con el cadáver de Casín. What the captain does with Casín's body.
Topical Question 2:	¿Y qué hace el capitán con el cadáver de Casín? And what does the captain do with Casín's body?
Respuesta:	Lo puso en la puerta de la cueva. He put it by the door of the cave.
Statement 78:	El capitán puso el cadáver de Casín en la puerta de la cueva. The captain placed Casin's body by the door of the cave. Note: "...para experiencia de los que quisieran entrar" is a "detalle".

párrafo 13.3

Definición:	El capitán recupera su oro The captain takes back his gold
Text 13.3:	Y vació los costales allí And he emptied out the sacks there que ya tenía llenos Casín. that Casin had filled.
Comentario:	same as "definición"
Topical Question:	¿Y cómo recupera su oro el capitán? And how does the captain get his gold back?
Respuesta:	Vaciando los costales de Casín en la cueva. By emptying Casín's sacks out in the cave.
Statement 79:	El capitán vació los costales de Casín en la cueva. The captain emptied out Casín's sacks in the cave.

Párrafo 14

párrafo 14.1

Definición:	Los ladrones cumplen con el motivo que les trajo a la cueva The thieves do what they had planned to do at the cave

Text 14.1:	Vaciaron su carga They emptied the load que traían that they had brought de lo que habían robado más. of the additional things they had robbed.
Comentario:	same as "definición"
Topical Question:	¿Y cómo cumplieron con el motivo que les trajo a la cueva? And how did they do as they had planned to do at the cave?
Respuesta:	Vaciaron su carga en la cueva. They emptied out their load in the cave.
Statement 80:	Los ladrones vaciaron su carga en la cueva. The thieves emptied their load in the cave.

párrafo 14.2

Definición:	La ida de los ladrones de la cueva y cómo dieron termino a la intromisión de Casín The thieves' departure from the cave and how they ended the meddling of Casín
Text 14.2:	Salieron They went out y se llevaron las mulas de Casín and took with them Casín's mules se fueron dejando los... and went away leaving the... dejando a Casín partido en cuatro partes leaving Casín cut into four parts en la puerta de la cueva. by the door of the cave.
Comentario 1:	La ida de los ladrones de la cueva. The thieves' departure from the cave.
Topical Question 1:	¿Y una vez cumplido su cometido qué hacen? And when they complete their plans, what do they do?

Respuesta: Se van.
They leave.

Statement 81: Los ladrones se fueron.
The thieves left.

Comentario 2: Cómo dieron término a la intromisión de Casín.
How they ended Casín's meddling.

Topical Question 2: ¿Y cómo dieron término a la intromisión de Casín?
And how did they put an end to Casín's meddling?

Respuesta: Se llevaron las mulas de Casín y dejaron al cadáver de Casín enfrente de la cueva.
They took Casín's mules with them and left his body in front of the cave.

Statement 82: Los ladrones se llevaron las mulas de Casín.
The thieves took Casín's mules away.

Statement 83: Los ladrones dejaron al cadáver de Casín enfrente de la cueva.
The thieves left Casín's body in front of the cave.

Episodio V

Párrafo 15

párrafo 15.1

Definición: La petición de ayuda a Olibaba de parte de la mujer de Casín
The request for help from Casín's wife to Olibaba

Text 15.1: A los tres días
After three days

fue la mujer de Casín con Olibaba
Casín's wife went to Olibaba

y le dice:
and says to him:

"tengo mucho pendiente
"I'm really worried

Casín desde el día que vino contigo
Casín, the day he went to your house,

salió con las mulas
left with the mules

y no ha regresado".
and since then he hasn't come back".

Comentario: La mujer de Casín está angustiada por la tardanza de su marido.
Casín's wife is frantic because of her husband's delay.

Topical Question: ¿Y qué hizo la mujer de Casín para tranquilizar su angustia por la tardanza de su marido?
And what did Casín's wife do to relieve her anxiety over her husband's delay?

Respuesta: Fue a pedirle ayuda a Olibaba.
She went to ask Olibaba for help.

Statement 84: La mujer de Casín fue a pedirle ayuda a Olibaba.
Casín's wife went to ask Olibaba for help.

párrafo 15.2

Definición: El ofrecimiento que le hace Olibaba a la mujer de Casín para encontrar a Casín
Olibaba's offer to Casín's wife to go find Casín

Text 15.2:

Olibaba como ya sabiá que su hermano era envidioso
Olibaba, knowing that his brother was greedy,

pensó que le encontraba en la cueva
figured he'd find him in the cave

le dice:
he tells her:

"¡O mujer,
"oh, woman,

no te apures!
don't be impatient!

¡yo lo traigo!"
I'll go get him!"

Comentario:

Cómo Olibaba contesta a la petición de ayuda de su cuñada.
How Olibaba answers his sister-in-law's plea for help.

Topical Question:

¿Y cómo contesta Olibaba a la petición de ayuda de su cuñada?
And how does Olibaba reply to his sister-in law's plea for help?

Respuesta:

Le promete de traérselo a su marido.
He promises to bring her her husband.

Statement 85:

Olibaba le prometió a su cuñada de traérselo a su marido.
Olibaba promised his sister-in-law that he would bring her her husband.

Note: "como ya sabía que su hermano era envidioso pensó que le encontraba en la cueva" is a "detalle".

Párrafo 16

párrafo 16.1

Definición:

Preparativos para salir en busca de su hermano
Preparations to go look for his brother

Text 16.1:

Aparejó sus burritos
He hitched up his burros

y fue con intenciones de traer más oro y plata
and went intending to bring back more gold and silver

y buscar a su hermano.
and to look for his brother.

Comentario: same as "definición"

Topical Question: ¿Cuáles son los preparativos que hace Olibaba?
What preparations does Olibaba make?

Respuesta: Apareja sus burritos.
He saddles up his burros.

Statement 86: Olibaba aparejó sus burros para traer oro de la cueva al mismo tiempo que iba a buscar a su hermano.
Olibaba saddled up his burros to bring back gold from the cave at the same time as he went to look for his brother.

párrafo 16.2

Definición: Al cumplir con su promesa de buscar a su hermano Olibaba recibe una sorpresa
Upon keeping his promise to look for his brother, Olibaba gets a surprise

Text 16.2:

Se fue
He started off

llegó a la cueva
he came to the cave

vio a su hermano partido en cuatro pedazos
saw his brother cut in four pieces

le lloró
cried over him

y cuidadosamente recogió los pedazos de cadáver
and carefully picked up the pieces of cadaver

los puso en un costal
he put them in a sack

y cargó un burro con su hermano.
and loaded his brother onto a burro.

Comentario 1: Olibaba cumple con su promesa de ir a buscar a su hermano.
Olibaba keeps his promise to go look for his brother.

Topical Question 1: ¿Y cumple con su promesa?
And does he keep his promise?

Respuesta: Sí, salió en busca de su hermano.
Yes, he left to look for his brother.

Statement 87: Olibaba salió en busca de su hermano.
Olibaba left to look for his brother.

Comentario 2: La mala sorpresa de encontrar a su hermano sin vida.
The unforunate surprise of finding his brother dead.

Topical Question 2: ¿Y qué mala sorpresa tuvo?
And what unforunate surprise did he have?

Respuesta: Encontró el cadáver de su hermano.
He found his brother's body.

Statement 88: Olibaba encontró el cadáver de su hermano.
Olibaba found his brother's body.

Note: "llegó a la cueva" is a "detalle".

Comentario 3: Su reacción - su dolor.
His reaction - his grief.

Topical Question 3: ¿Y qué reacción tuvo?
And what was his reaction?

Respuesta: Le lloró.
He cried over him.

Statement 89: Olibaba le lloró a su hermano.
Olibaba cried over his brother.

Comentario 4: Todo lo que hizo para poder llevarse el cadáver y entregarlo a la esposa.
All that he did to take the body and deliver it to the wife.

Topical Question 4: ¿Y qué hizo para poder llevarse el cadáver?
And what did he do to take the body away?

Respuesta: Recogió los pedazos, los puso en un costal y cargó un burro con el cadáver de su hermano.
He picked up the pieces, put them in a sack and loaded a burro with his brother's body.

Statement 90: Olibaba recogió los pedazos.
Olibaba picked up the pieces.

Statement 91: Olibaba puso los pedazos en un costal.
Olibaba put the pieces in a sack.

Statement 92: Olibaba cargó un burro con el cadáver de su hermano.
Olibaba loaded his brother's body onto a burro.

párrafo 16.3

Definición: Cómo Olibaba cumple con su deseo de recoger más oro
How Olibaba carries out his plan to get more gold

Text 16.3: Entoncés ya dice:
Then he says:

"¡Sesé, ábrete!"
"Open, sez me!"

se abrió la puerta de la cueva
the door of the cave opened

llegó
he went in

y recogió más oro en sus costales
and gathered more gold into his sacks

cargó los otros burros que le sobraban.
loaded the other burros that he had.

Comentario: same as "definición"

Topical Question: ¿Y cómo cumplió con su segundo deseo de recoger más oro?
And how does he carry out his plan to get more gold?

Respuesta: Abre la puerta, recoge más oro en sus costales y carga sus burros con los costales.
He opens the door, picks up more gold in his sacks and loads his burros with the sacks.

Statement 93: Olibaba abrió la puerta de la cueva.
Olibaba opened the cave door.

Statement 94: Olibaba recogió más oro en sus costales.
Olibaba put more gold in his sacks.

Statement 95: Olibaba cargó sus burros con los costales.
Olibaba loaded his burros with the sacks.

párrafo 16.4

Definición: Su estado de ánimo al regresar a la ciudad
How he felt as he returned to the city

Text 16.4: Y se fue triste para la ciudad.
And sadly set out for the city.

Comentario: same as "definición"

Topical Question: ¿Y cómo era su estado de ánimo al regresar a la ciudad?
And how did he feel as he returned to the city?

Respuesta: Triste.
Sad.

Statement 96: Olibaba estaba triste.
Olibaba was sad.

Párrafo 17

Definición: La entrega del cadáver de Casín a la esposa
He delivers Casín's body to his wife

párrafo 17.1

Definición: Olibaba le da más importancia al cadaver de su hermano que a su oro
Olibaba cares more about his brother's body than his gold

Text 17.1: Llegó
He went

no a su casa
not to his house

llegó al palacio de Casín
he went to Casín's palace

a entregarle los restos de su hermano.
to deliver his brother's remains to her.

Comentario 1: Olibaba cumple con su deber antes de pensar
en su conveniencia personal.
Olibaba carries out his duty before thinking about
his personal convenience.

Topical Question 1: ¿Y a dónde va primero?
And where does he go first?

Respuesta: Al palacio de Casín.
To Casín's palace.

Statement 97: Olibaba fue al palacio de Casín a entregarle los restos
de su hermano a la esposa.
Olibaba went to Casín's palace to deliver his brother's
remains to his wife.

Comentario 2: Le da la explicación del estado del cadáver.
He explains to her about the way the body is.

Topical Question 2: ¿Y cómo le da la explicación del estado del cadáver?
And how does he explain to her about the condition
of the body?

Respuesta: Le cuenta como había estado su muerte.
He tells her how his death had come about.

Statement 98: Olibaba le contó a la esposa de Casín como había
estado la muerte de Casín.
Olibaba told Casín's wife how his death had come about.

Comentario 3: El dolor de los dos.
The pair's grief.

Topical Question 3: ¿Y cómo reaccionaron?
And how did they react?

Respuesta: Lloraron.
They cried.

Statement 99: Olibaba y la esposa de Casín lloraron.
Olibaba and Casín's wife cried.

Párrafo 18

Definición: La decisión de Olibaba de hacerle companía a la mujer de Casín y la realización de sus planes
Olibaba's decision to keep Casín's wife company and the carrying out of his plans

Text 18: Pero Olibaba decidió irse a vivir allí con ella
But Olibaba decided to go live there with her

él y su mujer
he and his wife

porque...
because...

para consolarla
to console her

y que no estuviera sola
and so she wouldn't be alone

y así lo hicieron.
and that's what they did.

Comentario 1: La decisión de Olibaba.
Olibaba's decision.

Topical Question 1: ¿Qué decisión tomó Olibaba?
What decision did Olibaba make?

Respuesta: Hacerle companía a la mujer de Casín.
To keep Casín's wife company.

Statement 100: Olibaba decidió hacerle companía a la mujer de Casín.
Olibaba decided to keep Casín's wife company.

Comentario 2: Realización de sus planes.
Carrying out his plans.

Topical Question 2: ¿Y realizó su intensión?
And did he carry out his plan?

Respuesta: Sí.
Yes.

Statement 101: Olibaba realizó su intensión.
Olibaba did as he planned.

Episodio VI

Párrafo 19

párrafo 19.1

Definición:
Presentación de un nuevo personaje
Presentation of a new character

Text 19.1:
Entonces tenía Casín y la esposa
At that time Casín and his wife had

una criada guapa y inteligente
a lovely and intelligent servant

llamada Galdiana.
named Galdiana.

Comentario 1:
Quien es el nuevo personaje.
Who the new character is.

Topical Question 1:
¿Quién es ese personaje?
Who is the new character?

Respuesta:
Una criada.
A maid.

Statement 102:
El nuevo personaje era una criada.
The new character was a maid.

Comentario 2:
Como era ella.
What she was like.

Topical Question 2:
¿Y cómo era ella?
And what was she like?

Respuesta:
Guapa e inteligente.
Lovely and intelligent.

Statement 103:
El nuevo personaje era guapa e inteligente.
The new character was lovely and intelligent.

Comentario 3:
Su nombre.
Her name.

Topical Question 3: ¿Y cómo se llama ella?
And what was her name?

Respuesta: Galdiana.
Galdiana.

Statement 104: El nuevo personaje se llamaba Galdiana.
The new character was named Galdiana.

párrafo 19.2

Definición: La idea que tuvo Galdiana para ayudar a sus amos,
para convencer a la gente que Casín había muerto
de muerte natural
Primero tiene que convencer al doctor
The idea Galdiana had to convince the people that
Casín had died a natural death
First she has to convince the doctor

Text 19.2: Ésta opinó ir con el doctor
She decided to go to the doctor

diciendo que su amo estaba grave
saying that her master was seriouly ill

que le diera una medicina
and would he give her medicine

y se la dió el doctor
and the doctor gave it to her

vino y la tiró
she came home and threw it out

y volvió
and returned

le dice:
and says to him:

"No siente alivio mi amo con tu medicina
"My master doesn't feel any relief with your medicine

¡dame otra que lo alivie!"
give me another that'll help him!"

le dió otra
he gave her another

el doctor le recetó otra
the doctor prescribed another one for him

y vino y la tiró
and she came hime and threw it out

y fue con el doctor
and went to the doctor's

y dice:
and says:

"ya se murió mi amo
"my master just died

¡no sirvió para nada tu medicina!"
your medicine was worthless!"

"¡eh, qué raro!"
" eh, how strange!"

dice el doctor:
says the doctor:

"pues si era medicina para aliviarlo"
" well, it should have cured him"

"pues, ya se murió".
"well, he died".

Comentario 1: Primero hizo creer a un doctor que su amo estaba enfermo.
First she made the doctor believe her master was sick.

Topical Question 1: ¿Cómo hizo creer al doctor que su amo estaba enfermo?
How did she make the doctor believe her master was sick?

Respuesta: Fue a pedir una medicina para su amo.
She went to ask for medicine for her master.

Statement 105: Galdiana fue a pedirle al doctor una medicina para su amo.
Galdiana went to ask the doctor for medicine for her master.

Comentario 2: El doctor cree su mentira.
The doctor believes her lie.

Topical Question 2: ¿Y el doctor cree su mentira?
And does the doctor believe her lie?

Respuesta: Sí, porque se la da.
Yes, because he gives it to her.

Statement 106: El doctor le dio la medicina a Galdiana.
The doctor gave Galdiana the medicine.

Comentario 3: Lo que hizo Galdiana con la medicina.
What Galdiana did with the medicine.

Topical Question 3: ¿Y qué hizo con la medicina que le dio el doctor?
And what did she do with the medicine that the doctor gave to her?

Respuesta: Volvió a casa y la tiró.
She went back to her house and threw it away.

Statement 107: Galdiana volvió a casa con la medicina.
Galdiana went home with the medicine.

Statement 108: Galdiana tiró la medicina.
Galdiana threw out the medicine.

Comentario 4: Galdiana quiere hacer creer al doctor que su amo se está poniendo más enfermo.
Galdiana wants to make the doctor believe that her master is getting sicker.

Topical Question 4: ¿Y qué hizo para hacerle creer que se ponía más enfermo su amo?
And what did she do to make him believe that her master was getting sicker?

Respuesta: Regresó por otra medicina.
She went back for more medicine.

Statement 109: Galdiana regresó al doctor por otra medicina.
Galdiana went back to the doctor for more medicine.

Comentario 5: El doctor cree su mentira otra vez.
Once more the doctor believes her lie.

Topical Question 5: ¿Y el doctor cree su mentira otra vez?
And does the doctor believe her lie again?

Respuesta: Sí, le dio otra medicina.
Yes, he gave her another kind of medicine.

Statement 110: El doctor le dio otra medicina a Galdiana.
The doctor gave her another kind of medicine.

Comentario 6: Lo que hizo una vez conseguida la otra medicina.
What she did once she had the other medicine.

Topical Question 6: ¿Y qué hizo una vez conseguida la otra medicina?
And what did she do once she had the other medicine?

Respuesta: Regresó a casa con la medicina y la tiró.
She went home with the medicine and threw it out.

Statement 111: Galdiana regresó a casa con la medicina.
Galdiana went home with the medicine.

Statement 112: Galdiana tiró la medicina.
Galdiana threw the medicine away.

Comentario 7: Galdiana piensa que ya es bastante la comedía que ha representado para convencer al doctor que su amo ha muerto.
Galdiana thinks that's enough of the act she has carried on to convince the doctor that her master has died.

Topical Question 7: ¿Y Galdiana piensa que ya es bastante la comedía que ha representado para convencer al doctor que su amo ha muerto?
And does Galdiana think that's enough of the act she has carried on to convince the doctor that her master has died?

Respuesta: Sí, se fue a decirle que había muerto su amo.
Yes, she went to tell him that her master had died.

Statement 113: Galdiana fue a decirle al doctor que su amo había muerto.
Galdiana went to tell the doctor that her master had died.

Comentario 8: La reacción del doctor.
The doctor's reaction.

Topical Question 8: ¿Y cómo reacciona el doctor?
And how does the doctor react?

Respuesta: Se extrañó.
He's puzzled.

Topical Statement 114: El doctor se extrañó.
The doctor was puzzled.

Comentario 9: Galdiana lo convence.
Galdiana convinces him.

Topical Question 9: ¿Y ella lo convence que es la verdad?
And does she convince him that it's the truth?

Respuesta: Sí, le afirma que se ha muerto su amo.
Yes, she assures him that her master's dead.

Statement 115: Galdiana le afirmó al doctor que era la verdad.
Galdiana assured the doctor that it was the truth.

Párrafo 20

Definición: Tuvo éxito su plan de explicar la muerte repentina de Casín; la gente está convencida
Her plan to explain Casín's sudden death was successful; the people are convinced

Text 20: Se corrió la voz por la ciudad
The news spread throughout the city

que había muerto Casín de muerte natural.
that Casín had died a natural death.

Comentario: same as "definición"

Topical Question: ¿Y tuvo éxito su esfuerzo?
And was her effort successful?

Respuesta: Sí, porque se corrió la voz que Casín había muerto de muerte natural.
Yes, because the news spread that Casín had died a natural death.

Statement 116: Se corrió la voz por la ciudad que Casín había muerto de muerte natural.
The news spread through the city that Casín had died a natural death.

Párrafo 21

Definición: Hay el problema de exponer el cuerpo para tenderlo. El plan que tuvo Galdiana para poner al cadáver de Casín en un estado normal.
There's the problem of exposing the body to lay it out Galdiana's plan to put Casín's body in more normal condition

párrafo 21.1

Definición: Galdiana se vale de un zapatero para solucionar el problema de exponer el cuerpo para tenderlo sin despertar sospechas
Galdiana makes use of a shoemaker to solve the problem of exposing the body to lay it out without awakening suspicion.

Text 21.1: Entonces la guapa y inteligente Galdiana...
Then the lovely and intelligent Galdiana...

se le ocurrió otra más
had another idea

de ir con un zapatero remendón
to go to a shoe repairman

para que le cosiera su...
and have him sew up her...

a su amo
her master

para tenderlo como...
to lay him out like...

para que no se dieran cuenta de los pedazos.
so they wouldn't notice the pieces.

Comentario: same as "definición"

Topical Question: ¿Qué idea tuvo para poder tender el cadáver de Casín sin despertar sospechas?
What idea did she have in order to be able to lay out Casín's body without awakening suspicion?

Respuesta: Ir con un zapatero para que cosiera los pedazos del cadáver.
To go to a shoemaker so he could sew the pieces of the cadaver together.

Statement 117: Galdiana tuvo la idea de ir con un zapatero para que cosiera los pedazos de cadáver.
Galdiana had the idea to go to a shoemaker so he could sew the pieces of the cadaver together.

párrafo 21.2

Definición:
Galdiana expone su petición al zapatero
Galdiana makes her request to the shoemaker

Text 21.2:
Y fue con un zapatero
And she went to a shoemaker

y le dice:
And says to him:

"quiero que me vayas hacer un remiendo
"I want you to mend something for me

pero tienes que llevar hilo y aguja
but you have to take a thread and needle

y tienes que ir vendado".
and you have to go blindfolded".

Comentario:
Como le hace Galdiana la proposición al zapatero para que él no se dé cuenta de que es un cadáver lo que va a coser.
How she proposes it to the shoemaker so he doesn't realize it's a cadaver that he's going to sew together.

Topical Question:
¿Y cómo expone Galdiana su petición al zapatero?
And how does Galdiana make her request to the shoemaker?

Respuesta:
Pidiéndole ir a su casa hacer un remiendo poniéndole la condición que vaya vendado.
By asking him to go to her house to do some mending on the condition that he go blindfolded.

Statement 118: Galdiana le hizo la proposición al zapatero que vaya a su casa a hacer un remiendo.
Galdiana asked the shoemaker to come to her house to mend something.

Statement 119: Galdiana le puso la condición que vaya vendado.
Galdiana told the shoemaker that he had to go blindfolded.

párrafo 21.3

Definición:
El regateo que tiene Galdiana con el zapatero y el convencimiento
The bargaining between Galdiana and the shoemaker and how he is convinced

Text 21.3: "No, no veo no puedo hacer nada
"No, if I can't see, I can't do anything

sin verlo puedo hacer nada"
without seeing it I can do nothing"

"y te doy una moneda de oro"
"and I'll give you a gold coin"

"bueno ¿pero como lo hago si no veo?"
"fine, but how do I do it if I can't see?"

"¡o! yo te llevo y te traigo
"oh! I'll take you and I'll bring you back

y te digo donde des las puntadas
and I'll tell you where you make the stitches

y como las des
and how you make them

¡y te doy dos monedas de oro!"
and I'll give you two gold coins!"

"¿dos?
"two?

¡pues, vamos!"
well then, let's go!"

Comentario 1: Galdiana tropieza con una dificultad.
Galdiana runs into a problem.

Topical Question 1: ¿Con qué dificultad tropieza?
What problem does she run into?

Respuesta: Que el zapatero no acepta la condición de Galdiana de hacer el trabajo vendado.
The shoemaker doesn't accept Galdiana's condition that he do the work blindfolded.

Statement 120: El zapatero no aceptó la condición de Galdiana de hacer el trabajo vendado.
The shoemaker didn't accept Galdiana's condition that he do the work blindfolded.

Comentario 2: Galdiana le hace un ofrecimiento para convencerlo.
Galdiana makes him an offer in order to convince him.

Topical Question 2: ¿Y qué ofrecimiento le hace Galdiana para convencerlo que le haga el trabajo vendado?
And what does Galdiana offer him to convince him to do the work blindfolded?

Respuesta: Le ofrece una moneda de oro.
She offers him a gold coin.

Statement 121: Galdiana le ofreció una moneda de oro al zapatero.
Galdiana offered the shoemaker a gold coin.

Comentario 3: La contestación del zapatero al ofrecimiento de Galdiana.
The shoemaker's reply to Galdiana's offer.

Topical Question 3: ¿Y cómo contesta el zapatero al ofrecimiento de Galqiana?
And how does the shoemaker reply to Galdiana's offer?

Respuesta: No acepta.
He doesn't accept.

Statement 122: El zapatero no aceptó el ofrecimiento de Galdiana.
The shoemaker didn't accept Galdiana's offer.

Comentario 4: Galdiana le hace otros ofricimientos.
Galdiana makes him other offers.

Topical Question 4: ¿Qué otros ofrecimientos le hace Galdiana?
What other offers does Galdiana make him?

Respuesta: Le sube la paga.
She raises the payment.

Statement 123: Galdiana le subió la paga al zapatero.
Galdiana raised the shoesmaker's payment.

Comentario 5: La contestación del zapatero al ofrecimiento de Galdiana.
The shoemaker's reply to Galdiana's offer.

Topical Question 5: ¿Y cómo contesta esta vez el zapatero?
And how does the shoemaker reply this time?

Respuesta: Acepta la petición de Galdiana.
He accepts Galdiana's request.

Statement 124: El zapatero aceptó la petición de Galdiana.
The shoemaker accepted Galdiana's request.

párrafo 21.4

Definición: Galdiana aprovecha inmediatamente la aceptación del zapatero
Galdiana immediately takes advantage of the shoemaker's acceptance.

Text 21.4: Lo vendó y se lo llevó.
She blindfolded him and led him away.

Comentario same as "definición"

Topical Question: ¿Y cómo aprovecha Galdiana la aceptación del zapatero?
And how does Galdiana take advantage of the shoemaker's acceptance?

Respuesta: Lo vendó al zapatero y se lo llevó.
She blindfolded the shoemaker and led him off.

Statement 125: Galdiana lo vendó al zapatero.
Galdiana blindfolded the shoemaker.

Statement 126: Galdiana se llevó al zapatero.
Galdiana led the shoemaker away.

Párrafo 22

Definición: Como pudo el zapatero coser al muerto con la ayuda de Galdiana
How the shoemaker was able to sew the dead man up with Galdiana's help

Text 22: Llegó y puso sus cuatro partes de cadáver en la mesa
She came and put the four parts of the cadaver on the table

y le ensartó la aguja
and threaded the needle for him

y le decía:
and said to him:

"¡cósele aquí!
"sew it here!

y ahora ¡cósele acá!"
and how sew it there!"

en fin formó...
he finally got it put together...

lo dejó normal al tiento.
he left him normal in spite of not seeing anything.

Comentario 1: same as "definición"

Topical Question 1: ¿Y cómo le ayudó Galdiana al zapatero en su trabajo?
And how did Galdiana help the shoemaker in his work?

Respuesta: Puso las partes de cadáver en la mesa, le ensartó la aguja al zapatero y le guiaba para que lo pudiera coser.
She put the parts of the cadaver on the table, threaded the needle for the shoemaker and guided him so he could sew.

Statement 127: Galdiana puso las partes de cadáver en la mesa.
Galdiana placed the parts of the body on the table.

Statement 128: Galdiana le ensartó la aguja al zapatero.
Galdiana threaded the needle for the shoemaker.

Statement 129: Galdiana le guió al zapatero para que pudiera coser al cadáver.
Galdiana directed the shoemaker so he could sew the cadaver together.

Comentario 2: El resultado de la ayuda de Galdiana.
The result of Galdiana's help.

Topical Question 2: ¿Y cuál fue el resultado de la ayuda de Galdiana?
And what was the result of Galdiana's help?

Respuesta: El zapatero cosió el cadáver de tal manera que no se notaba que había estado partido.
The shoemaker sewed up the body so it wasn't noticeable that it had been in pieces.

Topical Statement 130: El zapatero cosió el cadáver de tal manera que no se notaba que había estado partido.
The shoemaker sewed up the cadaver so it wasn't noticeable that it had been in pieces.

Párrafo 23

Definición:
La terminación del trato que tuvo Galdiana y el zapatero
El cumplimiento de las condiciones impuestas por Galdiana
The end of the agreement between Galdiana and the shoemaker
Satisfying the conditions set by Galdiana

Text 23:
Entonces ya fue a llevarlo a su casa vendado
Then she took him blindfolded back to his house

ya que entró a su casa
when she was inside his house

le quitó la venda
she took the blindfold off him

y le pagó.
and paid him.

Comentario:
same as "definición"

Topical Question:
¿Y cómo terminó el trato?
And how did the agreement turn out?

Respuesta:
Lo llevó a su casa y lo pagó.
She took him to his house and paid him.

Statement 131. Galdiana llevó al zapatero a su casa.
Galdiana took the shoemaker back to his house.

Statement 132: Galdiana le pagó al zapatero.
Galdiana paid the shoemaker.

Note: "ya que entró a su casa le quitó la venda" is a "detalle".

Párrafo 24

párrafo 24.1

Definición:
Ya no tiene problema; todo está solucionado; está lista para tender a su amo
Now she doesn't have a problem; everything is solved; she is ready to lay out her master

Text 24.1:
Y se vino ésta
And she went

la guapa Galdiana e inteligente
the lovely and intelligent Galdiana

a vestir a su amo para tenderlo
to dress her master and lay him out

Comentario: same as "definición"

Topical Question: ¿Y está lista para tender a su amo?
And is she ready to lay out her master?

Respuesta: Sí, regresó al palacio a vestirlo para tenderlo.
Hes, she returned to the palace to dress him for laying him out.

Statement 133: Galdiana regresó al palacio a vestir a su amo para tenderlo.
Galdiana returned to the palace to dress him in order to lay him out.

párrafo 24.2

Definición: La parte que puso Olibaba, los preparativos hechos por Olibaba para tenderlo a Casín
Olibaba's contribution, his preparations for laying out Casín.

Text 24.2: Ya tenía Olibaba preparada la mortaja
Olibaba had the shroud ready

y una caja que le había mandado hacer
and a box which he had ordered made for him

de mucho dinero
which cost a lot of money

chapeada de oro
inlaid with gold

y un crucifijo de oro
and a gold crucifix

como que lo tenían.
they had it.

Comentario: same as "definición"

Topical Question: ¿Y qué puso Olibaba de su parte?
And what did Olibaba do?

Respuesta: Todo lo necesario para tenderlo a Casín.
Everything necessary to lay out Casín.

Statement 134: Olibaba preparó todo lo necesario para tenderlo a Casín.
Olibaba got everything necessary ready to lay out Casín.

párrafo 24.3

Definición: La narración del entierro de Casín
The story of Casín's burial

Text 24.3: Tendieron a Casín elegantemente
They laid Casín out elegantly

le hicieron un sepulcro nunca visto
they made him a tomb such as had never been seen

una gaveta como no había otra en el campo santo.
a gravestone like no other in the cemetery.

Comentario: same as "definición"

Topical Question: ¿Y qué clase de funeral le dieron a Casín?
And what type of funeral did they give Casín?

Respuesta: Lo tendieron elegantemente y le pusieron el sepulcro.
They laid him out elegantly and provided him with a casket.

Statement 135: Lo tendieron elegantemente a Casín.
They laid Casín out elegantly.

Statement 136: Le pusieron un sepulcro muy fino a Casín.
They had a very fine casket for Casín.

Note: María de la O does not know what a "gaveta" is.

Episodio VII

Párrafo 25

Definición: El medio que emplea el capitán para desengañarse de quien más estuvo en la cueva
How the captain finds out who else was in the cave

Text 25: Pero el capitán de los cuarenta ladrones dijo:
But the captain of the fourty thieves said:

"voy a mandarte"
"I'm going to send you"

él dijo a un ladrón
he said to a thief

"a la ciudad
"to the city

a que recorras todo
so you can search everything

hasta que me des razón
until you find out for me

a ver quien recogió esos pedazos de cadáver
who picked up those pieces of cadaver

que ya no los encontramos en la cueva".
seeing that we didn't find them in the cave".

Comentario: same as "definición"

Topical Question: ¿Qué medio emplea el capitán para desengañarse de quien más estuvo en la cueva y se llevó el cadáver?
How does the captain find out who else was in the cave and who took the body away?

Respuesta: Manda a uno de sus subordinados a recorrer la ciudad.
He sends one of his henchmen to search the city.

Statement 137: El capitán mandó a uno de sus subordinados a recorrer la ciudad para buscar a la persona que se llevó el cadáver.
The captain sent one of his henchmen to serach the city for the person who took the body.

Párrafo 26

párrafo 26.1

Definición:	La búsqueda infructuosa del ladrón mandado por el capitán The fruitless search of the thief sent by the captain
Text 26.1:	Y mandó un... And he sent a... anduvo por toda la ciudad he went all over the city se cansó he wore himself out y no localizó nada. and didn't find a thing.
Comentario 1:	El cumplimiento por el ladrón de la orden del capitán. The thief's completion of the captain's order.
Topical Question 1:	¿Y cumplió con la orden del capitán? And did he carry out the captain's order?
Respuesta:	Sí, anduvo por toda la ciudad hasta ya no poder más. Yes, he went all over the city until he couldn't go on any longer.
Statement 138:	El ladrón anduvo por toda la ciudad hasta ya no poder mas. The thief went all over the city until he couldn't go on any longer.
Comentario 2:	El esfuerzo que hizo no tuvo éxito. His effort wasn't successful.
Topical Question 2:	¿Y tuvo éxito su esfuerzo? And was his effort successful?
Respuesta:	No, porque no localizó nada. No, because he didn't find anything.
Statement 139:	El ladrón no localizó nada. The thief didn't find anything.

párrafo 26.2

Definición: Cómo obtuvo la pista el ladrón; qué medio lo condujo
a cumplir con su misión
How the thief got the clue; what led him to carry out
his mission

Text 26.2: Éste llegó a una zapatería
He came to a shoemaker's shop

que era la misma del remendón
which was the same one that belonged to the shoerepairman

y dice:
and says:

"¡ai! qué cansado vengo!
"ay! I'm so tired!

me mandó mi capitán a un negocio
my captain sent me on an errand

y... total que no hice nada
and... it turns out I didn't accomplish anything

no arreglé nada
I didn't straighten out a thing

me voy en la misma"
I'm starting back the same as I came"

dice el zapatero:
the shoemaker says:

"pero a mi tan bién que me fue ahora!
" but for my part, I have had such luck today!

¡fíjate que me gané dos monedas de oro!"
imagine, I earned myself two gold coins!"

"¿en qué?"
"for what?"

"¡remendando un cadáver!"
"mending a cadaver!"

"¿cadáver?"
"a cadaver?"

"¡cadáver!"
" a cadaver!"

"¿donde?"
"where?"

"no, pues, no supe
"no, well, I didn't find out

me llevaron vendado
they took me there blindfolded

y vendado lo cosí
and I sewed it blindfolded

me di cuenta que fue cadáver por el olfato y en el tacto"
I knew it was a cadaver by the smell and the way it felt"

"¿me llevas allí?"
"will you take me there?"

"no, pues, no vi
"well, no I didn't see

me llevaron vendado"
they took me there blindfolded"

"¡te doy una moneda de oro!"
"I'll give you a gold coin!"

"no vi"
"I didn't see"

"¿y si te doy dos monedas de oro?"
"and if I give you two gold coins?"

"¡bueno, pues vamos!"
"well then, let's go!"

Comentario 1: La suerte que tuvo de encontrar al mismo zapatero.
His luck at coming across the same shoemaker.

Topical Question 1: ¿Qué suerte tuvo?
What luck did he have?

Respuesta: Encontró al zapatero.
He came across the shoemaker.

Statement 140: El ladrón encontró al zapatero.
The thief came across the shoemaker.

Comentario 2: La conversación que tuvo el ladrón con el zapatero.
Como obtuvo la pista.
The converstion the thief had with the shoemaker.
How he got the clue.

Topical Question 2: ¿Y cómo obtuvo la pista?
And how did he get the clue?

Respuesta: Uno hablando de su mala suerte y el otro de su buena suerte.
One talking about his bad luck and the other one about his good luck.

Statement 141: El ladrón le hizo notar su mala suerte al zapatero.
The thief recounted his bad luck to the shoemaker.

Statement 142: El zapatero expresó su alegría por haber realizado un buen negocio.
The shoemaker showed his glee at having made a good deal.

Comentario 3: Sorpresa del ladrón
The thief's surpuise.

Topical Question 3: ¿Y cómo reacciona el ladrón al oír que el zapatero había ganado tanto dinero.
How does the thief react upon hearing that the shoemaker had earned so much money?

Respuesta: Se extraña.
He's puzzled.

Statement 143: El ladrón se extrañó.
The thief was puzzled.

Comentario 4: El zapatero le da la pista al ladrón.
The shoemaker gives the thief the clue.

Topical Question 4: ¿Cómo le da la pista al ladrón?
How does he give the thief the clue?

Respuesta: Le explica qué clase de trabajo hizo.
He explains to him what type of work he did.

Statement 144: El zapatero le explicó al ladrón qué clase de trabajo hizo.
The shoemaker explained to the thief the type of work he had done.

Comentario 5: La reacción del ladrón.
The thief's reaction.

Topical Question 5: ¿Y cómo reacciona el ladrón?
And how does the thief react?

Respuesta: Se extraña.
He's puzzled.

Statement 145: El ladrón se extrañó.
The thief was puzzled.

Comentario 6: El zapatero no entiende la reacción del ladrón; piensa que no lo está creyendo.
The shoemaker doesn't understand the thief's reaction; he thinks he doesn't believe him.

Topical Question 6: ¿Y qué hace para convencer al ladrón que dice la verdad?
And what does he do to convince the thief that he's telling the truth?

Respuesta: Le afirma que dice la verdad.
He assures him that he's telling the truth.

Statement 146: El zapatero le afirmó al ladrón que decía la verdad.
The shoemaker assured the thief that he was telling the truth.

Comentario 7: El porqué del regateo; hasta aquí no le parece extraña la curiosidad del ladrón.
The reason for the bargain; up to here the thief's curiosity doesn't seem strange to him.

Topical Question 7: ¿Cuál es el porqué del regateo?
What is the reason for the bargain?

Respuesta: El ladrón quiere saber donde hizo el trabajo.
The thief wants to know where he did the work.

Statement 147: El ladrón quiso saber donde el zapatero hizo el trabajo.
The thief wanted to know where the shoemaker had done the work.

Comentario 8: El zapatero le pone una excusa al ladrón para no decirle donde está el lugar.
The shoemaker gives the thief an excuse so as not to tell him where the place is.

Topical Question 8: ¿Que excusa le pone el zapatero al ladrón?
What excuse does the shoemaker give the thief?

Respuesta: Que estaba vendado.
That he was blindfolded.

Statement 148: El zapatero le puso la excusa al ladrón que estaba vendado.
The shoemaker gives the thief the excuse that he was blindfolded.

Comentario 9: La petición.
The plea.

Topical Question 9: ¿Qué petición le hace el ladrón al zapatero?
What plea does the thief make to the shoemaker?

Respuesta: Que le lleve al lugar donde remendó el cadáver.
That he take him to the place where he mended the cadaver.

Statement 149: El ladrón le hizo la petición al zapatero que le lleve al lugar donde remendó el cadáver.
The thief begged the shoemaker to take him to the place where he mended the cadaver.

Comentario 10: Negación de parte del zapatero.
The shoemaker's refusal.

Topical Question 10: ¿Y acepta la petición del ladrón?
And does he accept the thief's request?

Respuesta: No.
No.

Statement 150: El zapatero no aceptó la petición del ladrón.
The shoemaker rejected the thief's plea.

Comentario 11: Ofrecimiento para convencerlo que lo lleve.
The offer to convince him to take him there.

Topical Question 11: ¿Qué ofrecimiento le hace el ladrón para convencerlo de que lo lleve?
What does the thief offer him to convince him to take him there?

Respuesta: Una moneda de oro.
A gold coin.

Statement 151: El ladrón le ofreció una moneda de oro al zapatero.
The thief offered the shoemaker a gold coin.

Comentario 12: Negación.
The refusal.

Topical Question 12: ¿Y cómo contesta el zapatero al ofrecimiento del ladrón?
And how does the shoemaker reply to the thief's offer?

Respuesta: No acepta.
He doesn't accept.

Statement 152: El zapatero no aceptó el ofrecimiento del ladrón.
The shoemaker refused the thief's offer.

Comentario 13: Ofrecimiento con mayor cantidad.
Offer of a larger amount.

Topical Question 13: ¿Qué hace el ladrón para convencerlo?
What does the thief do to convince him?

Respuesta: Aumenta su ofrecimiento.
He increases his offer.

Statement 153: El ladrón aumentó su ofrecimiento.
The thief increased his offer.

Comentario 14: Aceptación.
The acceptance.

Topical Question 14: ¿Y cómo contesta esta vez el zapatero?
And how does the shoemaker answer this time?

Respuesta: Acepta.
He accepts.

Statement 154: El zapatero aceptó el ofrecimiento del ladrón.
The shoemaker accepted the thief's offer.

Párrafo 27

Definición: Localización del lugar donde el zapatero había cosido el cadáver.
Locating the place where the shoemaker had sewed the body up.

Text 27:

Lo llevó
He took him

y anduvieron por toda la ciudad
and they went all over the city

y por último llegaron a la casa...al palacio de Casín
and finally they arrived at the house...at Casín's palace

dijo:
he said:

"¡éste es!"
"this is it!"

"¿estás seguro?"
"are you sure?"

"creo que sí".
"I think so".

Comentario 1: El zapatero realizó su decisión de llevar al ladrón.
The shoemaker followed his decision to take the thief there.

Topical Question 1: ¿Y realiza el zapatero su decisión de llevar al ladrón al lugar?
And did the shoemaker follow through with his decision to take the thief to the place?

Respuesta: Sí, lo llevó inmediatamente.
Yes, he took him there immediately.

Statement 155: El zapatero lo llevó al ladrón inmediatamente.
The shoemaker took the thief there immediately.

Comentario 2: Cómo batalló el zapatero para encontrar el lugar.
How the shoemaker struggled to find the place.

Topical Question 2: ¿Y tuvo que batallar para encontrar el lugar?
And did he have to struggle to find the place?

Respuesta: Sí, anduvieron por toda la ciudad y por fín localizó el lugar.
Yes, they went around the whole city and finally found the place.

Statement 156: El zapatero y el ladrón anduvieron por toda la ciudad.
The shoemaker and the thief travelled all over the city.

Statement 157: El zapatero localizó el lugar.
The shoemaker found the place.

Comentario 3: El ladrón pide una seguridad porque no tenía confianza que efectivamente ese era el lugar.
The thief asks for reassurance because he wasn't positive that this was really the place.

Topical Question 3: ¿Y cómo reacciona el ladrón?
And how does the thief react?

Respuesta: Pide una seguridad al zapatero.
He asks the shoemaker for reassurance.

Statement 158: El ladrón pidió una seguridad al zapatero.
The thief asked the shoemaker for reassurance.

Comentario 4: La forma en que le da la seguridad el zapatero.
How the shoemaker reassures him.

Topical Question 4: ¿En qué forma le da la seguridad al ladrón?
How does he reassure the thief?

Respuesta: Afirmando que sí es.
Swearing that this is the place.

Statement 159: El zapatero afirmó al ladrón que era el lugar.
The shoemaker assured the thief that it was the place.

Párrafo 28

Definición: Termino del motivo por el cual habián venido
El cumplimiento de su misión
The reason why they had come
Carrying out his mission

Text 28: Entonces marcó la puerta con un hiz el ladrón
Then the thief marked the door with chalk

y ya le pagó al remendón
and he paid the shoe repairman

y se fue cada quien.
and each one went on his way.

Comentario 1: Como acciona el ladrón para llevarle la prueba al capitán (para no perder la pista).
What does the thief do to take proof to the captain (so as not to lose track of the place).

Topical Question 1: ¿Y cómo accionó el ladrón para no perder la pista?
And what did the thief do in order not to lose track of the place?

Respuesta: Marcó la puerta.
Marked the door.

Statement 160: El ladrón marcó la puerta.
The thief marked the door.

Note: "con un hiz" is a "detalle".

Comentario 2: El término del trato del zapatero.
The end of the shoemaker's agreement.

Topical Question 2: ¿Y cómo terminó el trato?
And how did the agreement end?

Respuesta: El ladrón le paga al zapatero.
The thief pays the shoemaker.

Statement 161: El ladrón le pagó al zapatero.
The thief paid the shoemaker.

Comentario 3: Ya está terminado el motivo por el cual han venido.
And what they've come for is done.

Topical Question 3: ¿Y una vez terminado el motivo por el cual habián venido que hacen?
And once they've done what they came for?

Respuesta: Se van.
The leave.

Statement 162: El ladrón y el zapatero se fueron.
The thief and the shoemaker left.

Párrafo 29

Definición:

Los trámites que está haciendo el capitán para castigar a los que se habián llevado el cadáver de Casín
The steps the captain takes to punish those who had taken away Casín's body

Text 29:

Fue y le dio razón al capitán
He went and informed the captain

y le dice:
and he says to him:

"ya vi
"I saw it

es un palacio
it's a palace

y ya te dejé la puerta marcada para que vayas"
and I left the door marked for you so you can go"

"pues, mañana mando otros dos
"well, tomorrow I'll send two others

yo no puedo ir
I can't go

vas Fulano y Sutano
you go, Tom and Dick

y me apresas los que están allí en este palacio
and you capture those who are in this palace for me

todos
all of them

para sacar la verdad
to find out the truth

quien se llevó los restos de aquí"
who took the remains away from here"

fueron.
they set out.

Comentario 1:

Le dio a saber al capitán que ahora puede actuar.
He told the captain that he can act now.

Topical Question 1: ¿Y qué hace el ladrón una vez cumplidos las órdenes del capitán?
And what does the thief do once the captain's orders are completed?

Respuesta: Le da a saber al capitán que ahora puede actuar.
He lets the captain know tha now he can act.

Statement 163: El ladrón le dio a saber al capitán que ahora podía actuar.
The thief informed the captain that now he could take action.

Comentario 2: Las órdenes del capitán.
The captain's orders.

Topical Question 2: ¿Qué órdenes dio el capitán?
What orders did the captain give?

Respuesta: Mandó a dos de sus hombres a apresar los que viven en el palacio.
He ordered two of his men to captaure those who live in the palace.

Statement 164: El capitán mandó a dos de sus hombres a apresar los que vivían en el palacio.
The captain sent two of his men to capture those who lived in the palace.

Comentario 3: Execución de la orden del capitán.
Carrying out the captain's order.

Topical Question 3: ¿Y los dos ladrones executaron la orden del capitán?
And did the two thieves carry out the captain's order?

Respuesta: Sí, fueron inmediatamente.
Yes, they left immediately.

Statement 165: Los dos ladrones fueron inmediatamente a ejecutar la orden del capitán.
The two thieves left immediately to carry out the captain's order.

Parrafo 30

Definicion:	Intervención de Galdiana en contra del capitán para echar a perder el trabajo del primer ladrón Galdiana's intervention against the captain, to undo the first thief's work
Text 30:	La inteligente y guapa sirvienta andaba de compras The intelligent and lovely servant was out shopping llegó y vio la puerta marcada she came back and saw the marked door y luego ella sacó hiz and then she took out a piece of chalk y marcó todas las puertas de la ciudad and marked all the doors of the city con la misma marca que había dejado el ladron. with the same mark that the thief had left.
Comentario 1:	Galdiana se da cuenta de que la puerta está marcada. Galdiana notices that the door is marked.
Topical Question 1:	¿Y se da cuenta Galdiana de que la puerta esta marcada? And does Galdiana see that the door is marked?
Respuesta:	Si. Yes.
Statement 166:	Galdiana se dio cuenta de que la puerta estaba marcada. Galdiana saw that the door was marked. Note: "Galdiana andaba en compras" is a "detalle".
Comentario 2:	Lo que hizo para echar a perder el trabajo del ladrón. What she did to undo the thief's work.
Topical Question 2:	Y que hizo para echar a perder el trabajo del primer ladron? And what did she do to undo the first thief's work?
Respuesta:	Marcó todas las puertas con la misma marca que había dejado el ladrón. Marked all the doors with the same mark that the thief had used.
Statement 167:	Galdiana marcó todas las puertas con la misma marca que había dejado el ladrón. Galdiana marked all the doors with the same mark that the thief had used.

Note: "Galdiana sacó hiz" is a "detalle".

Párrafo 31

párrafo 31.1

Definición: El plan del capitán falla por consecuencia de la intervensión de Galdiana
The captain's plan fails because of Galdiana's intervention

Text 31.1: El siguiente día que vinieron los dos que mandó el capitán
The next day the two the captain had sent arrived

pues, no dieron ya
but they didn't find anything

porque toda la ciudad estaba marcada igual.
because the whole city was marked the same way.

Comentario: Los dos ladrones vinieron en balde.
The two thieves went in vain.

Topical Question: ¿Y le valió de algo al capitán que los dos ladrones vinieron a la ciudad?
And did it help the captain to have the two thieves go to the city?

Respuesta: No, porque no encontraron el palacio.
No, because they didn't find the palace.

Statement 168: Los dos ladrones no encontraron el palacio.
The two thieves didn't find the palace.

párrafo 31.2

Definición: El capitán aprende que su plan ha fallado
The captain learns that his plan has failed

Text 31.2: Regresaron dándole la noticia al capitán
They went back, telling the captain the news

que pues no, no habían dado
that, well, no, they hadn't found anything

"porque toda la ciudad está igual
"because the whole city's the same

todas las puertas están marcadas".
all the doors are marked".

Comentario: same as "definición"

Topical Question: ¿Cómo aprendió el capitán que su plan ha fallado?
How did the captain find out that his plan has failed?

Respuesta: Fueron a darle la mala noticia.
They returned to give him the bad news.

Statement 169: Los dos ladrones fueron a darle la mala noticia al capitán.
The two thieves went to tell the captain the bad news.

párrafo 31.3

Definición: Insistencia del capitán para localizar el palacio :
al fracasar su primer intento el capitán sigue con su plan de venganza
Se vale del primer ladrón pensando que él podía reconocer el lugar con marca
The captain's insistence on finding the palace:
when his first attempt fails the captain continues his plan for revenge
He turns to the first thief thinking that he could recognize the place unmarked

Text 31.3: Ya dice:
And he says:

"¡mañana llevan tinta roja y marcan esa...
"tomorrow you'll take red ink and mark that...

vas tú
you go

¿tu ya sabes?"
you know?"

"sí"
"yes"

"¡marcas la puerta con tinta roja!"
"mark the foor with red ink!"

así lo hizo
and that's what he did

fue él que había...el primero
the one went who had...the first one

y marcó con tinta roja.
and made a mark with red ink.

Comentario 1: Orden del capitán.
The captain's order.

Topical Question 1: ¿Qué órden da el capitán?
What order does the captain give?

Respuesta: Manda al primer ladrón a marcar la puerta con tinta roja.
He sends the first thief to mark the door with red ink.

Statement 170: El capitán mandó al primer ladrón a marcar la puerta con tinta roja.
The captain sent the first thief to mark the door with red ink.

Note: "Como consigue el capitán la seguridad de parte del ladrón (preguntándole y él asegurándole)" is a "detalle".

Comentario 2: El cumplimiento de la órden.
Carrying out the order.

Topical Question 2: ¿Y cumplió con la ordén del capitán?
And does he carry out the captain's order.

Respuesta: Sí.
Yes.

Statement 171: El ladrón cumplió con la órden del capitán.
The thief did as the captain ordered.

Párrafo 32

Definición:	Segunda intervención de Galdiana para echar a perder el plan del capitán Galdiana's second intervention to thwart the captain's plan
Text 32:	Pero la guapa e inteligente Galdiana se estuvo lista But the lovely and intelligent Galdiana was ready
	y vio and saw it
	y fue y compró tinta roja and went and bought red ink
	y marcó todas las puertas de la ciudad and marked all the doors of the city
	con la misma tinta y la misma marca. with the same ink and the same mark.
Comentario 1:	El resultado de su desconfianza. The result of her distrust.
Topical Question 1:	¿Cuál fue el resultado de su desconfianza? What was the result of her distrust?
Respuesta:	Que se fijó que otra vez estaba marcada la puerta. She saw that the door was marked again.
Statement 172:	Galdiana se fijó que otra vez estaba marcada la puerta. Galdiana saw that the door was marked again.
Comentario 2:	Echó a perder los planes del capitán. The captain's plans were thwarted.
Topical Question 2:	¿Y cómo echó a perder los planes del capitán? And how were the captain's plans thwarted?
Respuesta:	Marcó todas las puertas de la ciudad con la misma marca que había dejado el ladrón. She marked all the doors in the city with the same mark that the thief had left.

Statement 173: Galdiana marcó todas las puertas de la ciudad
con la misma marca que había dejado el ladrón.
Galdiana marked all the doors in the city with the
same mark that the thief had left.

Note: "Galdiana compró tinta roja" is a "detalle".

Párrafo 33

Definición:

Falla por secunda vez el plan de venganza del capitán
Por segunda vez los dos ladrones que mandó el capitán
vinieron en balde
The captain's plan for revenge fails a second time
For the second time the two thieves sent by the
captain went in vain

Text 33:

Así que mandó otros dos el capitán
So the captain sent two more

y pues, le dijeron que toda la ciudad estaba con la
and, well, they told him that the whole city had the

misma marca
same mark

las puertas
the doors

que no habían llegado a ni una casa ni un palacio
that they hadn't come to not one house nor one palace

ni casa, ni nada.
nor a house, nor anything.

Comentario 1· same as "definición"

Topical Question 1:

¿Y le valió de algo al capitán que los dos ladrones
vinieron a la ciudad?
And did it help the captain that the thieves went
to the city?

Respuesta:

No, porque no localizaron el palacio.
No, because they didn't find the palace.

Statement 174: Los dos ladrones no localizaron el palacio.
The two thieves didn't find the palace.

Comentario 2:

El capitán aprende que su plan ha fallado.
The captain learns that his plan has failed.

Topical Question 2: ¿Y cómo aprendió que su plan ha fallado?
And how did he learn that his plan has failed?

Respuesta: Volvieron a darle la mala noticia los dos ladrones.
The two thieves returned to hive him the bad news.

Statement 175: Los dos ladrones volvieron a darle la mala noticia al capitán.
The two thieves returned to tell the captain the bad news.

Párrafo 34

Definición: El tercer plan de ataque que formó el capitán para encontrar a los culpables y castigarles y realización de su plan
The third plan of attack the captain formed to find the guilty persons and punish them and the carrying out of his plan

Text 34: Entonces dijo el capitán:
Then the captain said:

"¡o, mañana me voy yo!
"oh, tomorrow I'm going myself!

ustedes les voy a mandar hacer unos sacos
I'm going to have you make sone sacks

y los voy a encostalar
and I'm going to pack you up

y les voy a poner mucho parque a cada uno
and I'm going to give you each a lot of ammunition

les voy a poner parque hasta en los dientes
I'm going to arm you to the teeth

y amarro los costales
and I tie the sacks shut

los cargo en las mulas
I load you onto the mules

treinta y nueve
thirty-nine

y una la cargo con barriles de aceite
and I load one with barrels of oil

y yo voy diciendo que soy mercader
and I go saying I'm a merchant

y yo voy pidiendo posada
and I go asking for lodging

a ver quien hizo eso"
to see who did that"

así lo hizo.
and that's what he did.

Comentario 1: La decisión que tomó.
His decision.

Topical Question 1: ¿Qué decisión tomó?
What did he decide?

Respuesta: De ir personalmente.
To go himself.

Statement 176: El capitán decidió ir personalmente.
The captain decided to go himself.

Comentario 2: Cómo va emplear a los ladrones.
How he's going to use the thieves.

Topical Question 2: ¿Y cómo va a emplear a los ladrones?
And how is he going to use the thieves?

Respuesta: Llevándolos escondidos en costales y armados.
By taking them hidden in sacks and armed.

Statement 177: El capitán decidió llevar a los ladrones escondidos en costales y armados.
The captain decided to take the thieves hidden in sacks and armed.

Comentario 3: El despiste: para ejecutar su plan de venganza (quemar la casa) el capitán decide llevar aceite.
The revenge: to carry out his plan for revenge (to burn down the house) the captain decides to take oil.

Topical Question 3: ¿Y cuál es el despiste?
And what is his revenge?

Respuesta: Decide llevar aceite para quemar la casa.
He decides to take oil to burn down the house.

Statement 178: El capitán decidió llevar aceite para quemar la casa.
The captain decided to take oil to burn down the house.

Comentario 4: El disfraz para introducirse a las casas y no desconfieran de él.
The disguise so he can get into the houses and so they won't be suspicious of him.

Topical Question 4: ¿Y qué disfraz utiliza?
And what disguise does he use?

Respuesta: Fingir que es mercader y pedir posada.
He pretends he's a merchant and looking for lodging.

Statement 179: El capitán decidió fingir que era mercader y pedir posada en cada casa para entrar a investigar.
The captain decided to pretend that he was a merchant and to seek lodging in every house in order to enter and investigate.

Comentario 5: Realización de sus planes.
Carrying out his plans.

Topical Question 5: ¿Y realizó sus planes?
And does he carry out his plans?

Respuesta: Sí.
Yes.

Statement 180: El capitán realizó sus planes.
The captain carried out his plans.

Párrafo 35

Definición: Le salió perfecto el plan para introducirse al palacio y esperar la oportunidad de llevar a cabo su plan de quemar la casa y matar a la gente
His plan to get into the palace and wait for the chance to carry out his plan to burn down the house and kill the people worked perfectly

Text 35: Y le tocó la suerte
And he was in luck

que la primera puerta que llegó era el palacio de Casin
the first door he came to was Casin's palace

tocó la puerta como mercader que iba fingiendo
he knocked on the door like a merchant which he was pretending to be

salió Olibaba y le dice que...
Olibaba came out and he tells him that...

pidió posada para él y para su cargamento
he asked for lodging for himself and for his load

y le dice que era mercader
and he tells him he was a merchant

le dió posada al mercader
he gave the merchant lodging

Olibaba
Olibaba

le arregló su cuarto
prepared his room for him

y las cargas
and the bundles

las descargó en el patio
he unloaded them in the patio

y se acostaron a dormir.
and they went to bed.

Comentario 1: Fue una casualidad de llegar al palacio de Casín.
It was an accident that he came to Casín's palace.

Topical Question 1: ¿Qué suerte le tocó?
What kind of luck did he have?

Respuesta: Que localizó el palacio inmediatamente.
He found the palace immediately.

Statement 181: El capitán localizó el palacio inmediatamente.
The captain found the palace immediately.

Comentario 2: Tuvo efecto su plan para conseguir posada.
His plan to find lodging worked.

Topical Question 2: ¿Y tuvo efecto su plan para conseguir posada?
And did his plan to find lodging work?

Respuesta: Sí, Olibaba le dio posada.
Yes, Olibaba gave him a place to stay.

Statement 182: Olibaba le dio posada al capitán.
Olibaba gave the captain lodging.

Note: "Tocó la puerta como mercader que iba fingiendo, Salió Olibaba, Pidió posada para él y para su cargamento y le dice que era mercader" are "detalles".

Comentario 3: Como se distribuyeron.
How they settle themselves.

Topical Question 3: ¿Y cómo se distribuyeron?
And how do they get settled?

Respuesta: El mercader en un cuarto y las cargas en el patio.
The merchant in a room and the packs in the patio.

Statement 183: Olibaba le arregló un cuarto al mercader.
Olibaba got a room ready for the merchant.

Statement 184: El mercader descargó sus mulas en el patio.
The merchant unloaded his mules in the patio.

Comentario 4: Una vez ya acomodado el mercader se va a su cuarto a esperar la oportunidad de comenzar con su plan y Olibaba se va a su cuarto a descansar.
Once the merchant is settled he goes to his room to wait for the chance to begin his plan and Olibaba goes to his room to rest.

Topical Question 4: ¿Y una vez acomodado todo, qué hacen el mercader y Olibaba?
Once everything is taken care of, what do the merchant and Olibaba do?

Respuesta: Se va cada quien a su cuarto.
Each one goes to his room.

Statement 185: Olibaba y el mercader se fueron cada quien a su cuarto.
Olibaba and the merchant each went to his room.

Episodio VIII

Párrafo 36

Definición:

Descubrimiento de los ladrones por parte de Galdiana
y como salió adelante
Galdiana's discovery of the thieves and how she came
out on top

Text 36:

Pero la inteligente Galdiana
But the intelligent Galdiana

esa no durmió
she didn't sleep

esa veló toda la moche
she sat up all night long

y se le apagó la lámpara de la cocina
and the kitchen lamp went out on her

y se le ocurrió ir a los barriles de aquel cargamento
and it occurred to her to go to the barrels of the load

a ver lo que había
to see what was there

y encontró que era aceite
and she found out that it was oil

y sacó tantito aceite para su lámpara
and drew out a teeny bit of oil for her lamp

porque ya se había quedado a oscuras
because she had found herself in the dark

ella empezaba a sacar aceite
she began to take out the oil

unas voces de los costales decían:
some voices from the sacks said:

"¿ya mero?"
"now?"

"¿ya es hora?"
"is it time yet?"

ella se sorprendió
she was startled

pero le llegó un esfuerzo de voluntad
but she controlled herself

y fingiendo la voz dijo:
and disguising her voice said:

"falta poco".
"only a while longer".

Comentario 1: El motivo la casualidad que la condujo a descubrir los ladrones.
The accident that led her to discover the thieves.

Topical Question 1: ¿Y qué casualidad le ocurrió a Galdiana y le condujo a descubrir los ladrones?
And what accident happened to Galdiana and led her to discover the thieves?

Respuesta: Se le apagó la lámpara.
The lamp went out on her.

Statement 186: A Galdiana se le apagó la lámpara de la cocina.
The kitchen lamp went out on Galdiana.

Note: "Pero la inteligente Galdiana, esa no durmió, esa veló toda la noche" is a "detalle".

Comentario 2: Como piensa remediar la situación de haberse quedado a oscuras.
How she plans to remedy the situation of having ended up in the dark.

Topical Question 2: ¿Y cómo piensa ella remediar la situación de haberse quedado a oscuras?
And how does she plan to remedy the situation of having ended up in the dark?

Respuesta: Tuvo la idea de ir a los barriles, a ver si contenían aceite.
She got the idea to go to the barrels, to see if they contained oil.

Statement 187: Galdiana tuvo la idea de ir a los barriles a ver si contenían aceite.
Galdiana got the idea to go to the barrels to see if they contained oil.

Comentario 3: Pudo realizar su intento.
She did as she planned.

Topical Question 3: ¿Y pudo realizar su intento?
And was she able to do as she planned?

Respuesta: Sí, descubrió que los barriles contenían aceite y sacó aceite de un barril.
Yes, she discovered that the barrels contained oil and took oil out of one barrel.

Statement 188: Galdiana descubrió que los barriles contenían aceite.
Galdiana discovered that the barrels contained oil.

Statement 189: Galdiana sacó aceite de un barril.
Galdiana took oil out of one barrel.

Note: "porque ya se había quedado a oscuras" is a "detalle".

Comentario 4: El descubrimiento.
The discovery.

Topical Question 4: ¿Y cómo Galdiana descubrió que había hombres dentro de los costales?
And how did Galdiana find out there were men inside of the packs?

Respuesta: Porque hablaron pensando que era el capitán.
Because they spoke thinking she was the captain.

Statement 190: Los ladrones hablaron.
The thieves spoke.

Note: "ella empezaba a sacar aceite" is a "detalle".

Comentario 5: La reacción de Galdiana.
Cómo reaccionó ella para que los ladrones no se dieron cuenta que no era ella el capitán.
Galdiana's reaction.
What she did so the thieves wouldn't realize that she wasn't the captain.

Topical Question 5: ¿Y cómo reaccionó Galdiana para que los ladrones no se dieran cuenta que no era ella el capitán?
And what did Galdiana do so that the thieves wouldn't realize that she wasn't the captain?

Respuesta: Sobre pusíendose a su miedo y fingiendo la voz.
She overcame her fear and disguised her voice.

Statement 191: Galdiana se sobrepuso a su miedo.
Galdiana overcame her fear.

Note: "Ella se sorprendió" is a "detalle".

Statement 192: Galdiana contestó fingiendo la voz.
Galdiana answered, disguising her voice.

Párrafo 37

Definición: La idea que tuvo para acabar con los ladrones y
la realización de sus planes
Her idea to finish off the thieves and how she
carried out her plans

Text 37: Se llevó su aceite
She took her oil

prendió su lámpara
lit her lamp

y luego pensó sacar todo ese aceite
and then planned to take out all that oil

y ponerlo a hervir
and set it to boil

para esos que hablaban
for those who spoke

esas voces
those voices

quemarlas
to burn them up

y empezó a sacar de poco en poco en cubetas
and she began to take out a little bit at a time in buckets

y siempre que iba a los barriles
and whenever she went to the barrels

oía voces a un tiempo que le decían:
she heard voices say to her all together:

"¿ya es hora?"
"is it time yet?"

"falta poco!"
"just a little while longer!"

fingiendo la voz
disguising her voice

y así estuvo hasta que acabó con el aceite de los barriles
and that's how it went until she used up the oil in the barrels

y puso una olla grande de fierro a hervir ese aceite
and put a huge iron pot on to boil that oil in

y ya que estaba hirviendo
and when it was boiling

con una cubeta fue y bañó todos aquellos bultos
with a buchet she went and bathed all those

y enmudecieron
and they went silent

los quemó.
she burned them up.

Comentario 1: La idea que tuvo para matarlos.
The idea she got to kill them.

Topical Question 1: ¿Y qué se le ocurrió para matar a los ladrones?
And what was her plan to kill the thieves?

Respuesta: Quemarlos con el aceite de los barriles.
Burn them up with the oil in the barrels.

Statement 193: A Galdiana se le ocurrió quemar a los ladrones con el aceite de los barriles.
Galdiana decided to burn up the thieves with the oil from the barrels.

Note: "Se llevó su aceite", and "Prendió su lámpara" are "detalles".

Comentario 2: La realización de sus planes a pesar del peligro en que estuvo de ser descubierta.
Carrying out her plans in spite of the danger she was in of being discovered.

Topical Question 2: ¿Y cómo realizó sus planes?
And how did she carry out her plans?

Respuesta: Sacó el aceite de los barriles, lo puso a hervir y lo vació hirviendo encima de los bultos.
She took the oil out of the barrels, set it to boil and emptied it boiling onto the parcels.

Topical Statement 194: Galdiana sacó el aceite de los barriles.
Galdiana took the oil out of the barrels.

Note: "...de poco en poco en cubetas y siempre que iba a los barriles oía voces a un tiempo que le decían: '¿ya es hora?'", "'falta poco!'", and "fingiendo la voz..." are "detalles".

Topical Statement 195: Galdiana puso el aceite a hervir.
Galdiana put the oil on to boil.

Note: "en una grande olla de fierro" is a "detalle".

Topical Statement 196: Galdiana vació el aceite hirviendo encima de los bultos.
Galdiana emptied the boiling oil on top of the parcels.

Note: "con una cubeta" is a "detalle".

Comentario 3: El resultado: éxito del plan.
The result: the plan's success.

Topical Question 3: ¿Y tuvo éxito su plan?
And was her plan successful?

Respuesta: Sí, los mató.
Yes, she killed them.

Topical Statement 197: Galdiana mató a los ladrones.
Galdiana killed the thieves.

Note: "enmudecieron; los quemó" are "detalles".

Párrafo 38

párrafo 38.1

Definición: El miedo de Galdiana después de haber realizado su plan y el miedo de Olibaba
Galdiana's fear afterward at having carried out her plan and her fear of Olibaba

Text 38.1: Entonces se sorprendió
Then she was terrified

y dice:
and says:

"ahora que despierte el mercader que haré?
"now when the merchant wakes up, what'll I do?

voy a hablar al señor Olibaba"
I'm going to talk to Mister Olibaba"

lo despertó
she woke him up

y le dijo todo lo succedido
and told him all that had happened

lo que habiá hecho
what she had done

Olibaba se quedó pensando:
Olibaba thought to himself:

"¿qué irá a succeder?"
"what's going to happen?"

Comentario 1: Como reacciona Galdiana una vez realizado su intento.
How Galdiana reacts once she has done as she planned.

Topical Question 1: ¿Y cómo reaccionó Galdiana?
And how did Galdiana react?

Respuesta: Se asustó.
She was afraid.

Topical Statement 198: Galdiana se asustó.
Galdiana was frightened.

Note: "...y dice: 'ahora que despierta el mercader ¿que haré?'" is a "detalle".

Comentario 2: Decisión de Galdiana de pedir ayuda a Olibaba para remediar su miedo.
Galidana's decision to ask Olibaba for help to end her fear.

Topical Question 2: ¿Y qué hace Galdiana para remediar su miedo?
And what does Galdiana do to cure her fear?

Respuesta: Decide pedir ayuda a Olibaba.
She decides to go ask Olibaba for help.

Topical Statement 199: Galdiana decidió pedir ayuda a Olibaba.
Galdiana decided to ask Olibaba for help.

Comentario 3: Realización de su idea de pedir ayuda a Olibaba.
Following her idea to ask Olibaba for help.

Topical Question 3: ¿Y realizó su idea de pedir ayuda a Olibaba?
And did she follow her idea to ask Olibaba for help?

Respuesta: Sí, le dijo todo lo que había hecho.
Yes, she told him everything she had done.

Topical Statement 200: Galdiana le dijo todo lo sucedido.
Galdiana told Olibaba everything that had happened.

Note: "lo despertó" is a "detalle".

Comentario 4: Reacción de Olibaba.
Olibaba's reaction.

Topical Question 4: ¿Y cómo reaccionó Olibaba?
And how did Olibaba react?

Respuesta: Se asustó.
He was frightened.

Topical Statement 201: Olibaba se asustó.
Olibaba was frightened.

párrafo 38.2

Definición: Descubrimiento por el capitán de la frustración de su plan
The captain's discovery that his plan had been thwarted

Text 38.2: Cuando en eso abrió la puerta
When at the moment

el dicho mercader
that merchant

y sin decir nada
and without saying a word

fue y vio su cargamento todo ardido
went and saw his load completely burnt up

lo había quemado esta Galdiana
Galdiana had burned it

los había quemado.
she'd burned them up.

Comentario 1:
Cuando se levanta a ejecutar su plan el capitán comprueba que ha sido descubierto su plan.
When the captain gets up to carry out his plan he finds that it's been discovered.

Topical Question 1:
¿Cómo comprueba el capitán que ha sido descubierto su plan?
How does the captain find out that his plan has been discovered?

Respuesta:
Encuentra su cargamento todo ardido y se da cuenta que los quemaron a propósito.
He finds his whole load all burned up and realizes that they were burned on purpose.

Topical Statement 202:
El capitán encontró su cargamento todo ardido.
The captain found his load all burned up.

Note: "cuando en eso abrió la puerta", "el dicho mercader" and "y sin decir nada fué..." are "detalles".

Topical Statement 203:
El capitán se dio cuenta que los quemaron a propósito.
The captain realized that they had burned them on purpose.

Párrafo 39

párrafo 39.1

Definición:
La reacción del capitán al saber que ha sido descubierto es huir para salvar su vida
Todo lo que él hizo para escaparse del palacio
The captain's reaction when he finds out he's been discovered is to run to save his life
All he did to escape from the palace

Text 39.1:
Entonces le dio por correr
Then he began to run

Y corría para una puerta
and ran to a door

la encontraba cerrada
he found it locked

y corría para otra
and ran for another

y cerrada
and it was locked

ellos viendo lo desaforado del mercader
they watched how frantic the merchant was

y así anduvo por todo el palacio
and that's hwo he ran around the whole palace

hasta que por fin pudo abrir una puerta
until finally he managed to open a door

y se escapó.
and got away.

Comentario 1: Quiere escapar para no correr la misma suerte que su cargamento.
He wants to escape so what happened to his cargo won't happen to him.

Topical Question 1: ¿Qué reacción tuvo para salvar su vida?
What did he do to save his life?

Respuesta: Le dio por correr
He ran.

Topical Statement 204: El capitán le dio por correr.
The captain broke into a run.

Comentario 2: Tropieza con dificultades.
He runs into difficulties.

Topical Question 2: ¿Y con qué dificultades tropieza al intentar huir?
And what problems does he run into when he tries to get away?

Respuesta: Todas las puertas por las que intenta escapar están cerradas.
All the doors he tries to get out through are locked.

Topical Statement 205: El capitán encontró todas las puertas cerradas.
The captain found all the doors locked.

Comentario 3: No tiene dificultad por parte de los dueños de la casa porque ellos sólo lo están observando.
The owners of the house have no problem because they're only watching him.

Topical Question 3: ¿Y Olibaba y Galdiana, tratan de perseguir al capitán?
And do Olibaba and Galdiana try to go after the captain?

Respuesta: No, sólo lo están observando.
No, they're only watching him.

Topical Statement 206: Olibaba y Galdiana estaban observando al capitán.
Olibaba and Galdiana were watching the captain.

Comentario 4: Por fín pudo escapar.
He finally was able to get away.

Topical Question 4: ¿Y por fín, pudo escapar?
And was he finally able to get away?

Respuesta: Sí.
Yes.

Topical Statement 207: El capitán se escapó.
The captain escaped.

Note: "...y así anduvo por todo el palacio hasta que por fín pudo abrir una puerta..." are "detalles".

párrafo 39.2

Definición: La decisión del capitán de abandonar su plan de venganza
El capitán desiste de su plan de venganza
The captain's decision to give up on his plan for revenge
The captain forgets about his plan for revenge

Text 39.2: Y no volvieron a ver al capitán
And they never saw the captian again

temío que le pasará igual
he was scared that the same thing would happen to him

y no se le logró su plan que él tenía.
and didn't carry out the plan he had.

Comentario: same as definición

Topical Question: ¿Y qué decisión tomó el capitán?
And what did the captain decide?

Reapuesta: Acepta su derrota.
He accepts his defeat.

Topical Statement 208: El capitán aceptó su derrota.
The captain accepted his defeat.

Note: "y no volvieron a ver al capitán", and "temió que le pasará igual..." are "detalles".

Episodio IX

Párrafo 40

Definición: Lo que hace Olibaba con las pertenencias del capitán
What Olibaba does with the captain's things

Text 40: Entonces Olibaba les dio entierro a los treinta y nueve ladrones
Then Olibaba buried the thirty-nine thieves

y recogió las mulas
and gathered together the mules

se quedó con ellas.
and kept them.

Comentario: same as definición

Topical Question: ¿Y qué hizo Olibaba con las pertenencias del capitán?
And what did Olibaba do with the captain's things?

Respuesta: Los dio entierro a los treinta y nueve ladrones y se quedó con las mulas.
He buried the thirty-nine thieves and kept the mules.

Topical Statement 209: Olibaba los dio entierro a los treinta y nueve ladrones.
Olibaba buried the thirty-nine thieves.

Topical Statement 210: Olibaba se quedó con las mulas de los ladrones.
Olibaba kept the thieves' mules.

Note: "...recogió las mulas" is a "detalle".

Párrafo 41

Definición: La recompensa que Olibaba propone a Galdiana por su ayuda
The reward Olibaba offers Galdiana for her help

Text 41: Y luego pensó
And after he thought about

raciocinó
he realized

el bien que le había hacho la guapa y inteligente Galdiana
the good turn the lovely and intelligent Galdiana had done him

sirvienta de Casín
Casín's servant

y le dice:
and he says to her:

"¿con qué to pagaré todo lo que nos has ayudado en todo sentido?
"how will I repay you for all that you've helped us, in so many ways?

to voy dar a mi hijo
I'm going to give you to my son

para que te cases con él
so you con marry him

y él se case contigo
and he can marry you

y ya de aquí en adelante no serás sirvienta
and from now on you won't be a servant

serás esposa de mi hijo
you'll be my son's wife

y reina de tu hogar
and queen of your household

¿quieres?"
do you want that?

"¡quiero!"
"I sure do!"

dijo Galdiana.
said Galdiana.

Comentario 1: Olibaba decide recompensar a Galdiana.
Olibaba decides to reward Galdiana.

Topical Question 1: ¿Qué decisión tomó Olibaba?
What did Olibaba decide?

Respuesta: Recompensar a Galdiana por su ayuda.
To reward Galdiana for her help.

Statement 211: Olibaba decidió recompensar a Galdiana por su ayuda.
Olibaba decided to reward Galdiana for her help.

Note: "...y luego pensó, reciocinó, el bién que le había hecho la guapa e inteligente Galdiana, sirvienta de Casín, y le dice: '¿conqué to pagaré todo lo que nos has ayudado en todo sentido?...'" are "detalles".

Comentario 2: Lo que propone como recompensa a Galdiana.
What he suggests to Galdiana as a reward.

Topical Question 2: ¿Qué le propone como recompensa?
What does he suggest as a reward?

Respuesta: Casarla con su hizo para que cambie de posición económicay social.
To marry her to his son so she can change her economic and social position.

Statement 212: Olibaba le propuso a Galdiana casarla con su hijo.
Olibaba suggested that Galdiana marry his son.

Note: "... y ya de aquí adelante no serás sirvienta serás esposa de mi hijo y reina de tu hogar..." are "detalles".

Comentario 3: Aceptación por parte de Galdiana.
Galdiana's acceptance.

Topical Question 3: ¿Cómo reacciona Galdiana?
How does Galdiana react?

Respuesta: Ella acepta.
She accepts.

Statement 213: Galdiana aceptó la proposición de Olibaba de casarse con su hijo.
Galdiana accepted Olibaba's proposal that she marry his son.

Párrafo 42

Definición: La realización de la recompensa de Galdiana
Galdiana is rewarded

Text 42: Entonces le mandó hacer
Then he ordered made

un vertido blanco bordado con hilo de oro
a white dress embroidered with gold thread

para el matrimonio
for the wedding

a su hijo
for his son

un traje negro chapeado de plata
a black suit lined with silver

y hizo un matrimonio elegantísimo
and gave them a most elegant wedding

como co se habiá visto uno en toda esa ciudad
the likes of which had never been seen in all the city

los casó
he married them

vivieron felices
they lived happily

tenían la cueva a su disposición
they had the cave for their use

dinero para todo.
money enough for everything

Comentario 1: Los preparativos para la boda.
The preparations for the wedding.

Topical Question 1: ¿Qué preparativos hizo Olibaba para la boda?
What preparations did Olibaba make for the wedding?

Respuesta: A Galdiana le mandó hacer un vestido y a su hijo un traje.
He ordered a dress made for Galdiana and a suit for his son.

Statement 214: A Galdiana Olibaba le mandó hacer un vestido blanco bordado con hilo de oro y a su hijo un traje negro chapeado de plata.
Olibaba made for Galdiana a white dress embroidered with gold thread and for his son, a black suit lined with silver.

Comentario 2: La boda.
The wedding.

Topical Question 2: ¿Y cómo fue la boda?
And what was the wedding like?

Respuesta: Elegantísima.
Really elegant.

Statement 215: Fue una boda elegantísima.
It was a most elegant wedding.

Note: "...como no se había visto uno en toda esa ciudad..." is a "detalle".

Comentario 3: Felicidad.
Happiness.

Topical Question 3: ¿Y Galdiana fue feliz en su matrimonio?
And was Galdiana happy with her marriage?

Respuesta: Sí, fueron felices porque tenían mucho dinero.
Yes, they were happy because they had a lot of money.

Statement 216: Fue un matrimonio feliz.
It was a happy marriage.

Note: "...Tenían la vueva a su disposición, dinero para todo" is a "detalle".

Episodio X

Párrafo 43

Definición: Término del cuento
The end of the tale

Text 43: Y se acabó el cuento de los treinta y nueve ladrones y Olibaba.
And so ended the tale of the thirty-nine thieves and Olibaba.

Comentario: same as "definición"

Topical Question: ¿Y sigue el cuento?
And does the story go on?

Respuesta: No aquí termina, se acabó.
No, it ends here, it's over.

Statement 217: Se acabó el cuento de los cuarenta ladrones y Olibaba.
Thus ended the story of the fourty thieves and Olibaba.

Episodio XI

Párrafo 44

Definición:	La moral del cuento - la advertencia, lo que enseña el cuento The moral of the story - the warning, what the story teaches
Text 44:	Y Casín murió acuchillado por envidioso. And Casín died stabbed to death because of his greed.
Comentario:	same as "definición"
Topical Question:	¿Y qué enseña el cuento? And what does the story teach?
Respuesta:	Que Casín murió por ser envidioso. That Casín died because of his greed.
Statement 218:	Casín murió por ser envidioso. Casín died because fo his greed. Note: "...acuchillado" is a "detalle".

Episodio XII

Párrafo 45

Definición:	Añadidura del cuento Addition to the story
Text 45:	Y entro por un caño And I go in through a spout y salgo por otro and I go out through another a la que le cuento éste the one to whom I tell this one quiero que me cuente orto. I want her to tell me another.
Comentario:	same as "definición"
Topical Question:	¿Y cuál es el añadidura del cuento? And what is the addition to the story?
Respuesta:	Y entro por un caño y salgo por otro a la que le conto éste quiero que me cuente otro.
Statement 219:	El añadidura del cuento es: "Y entro por un caño y salgo por otro a la que le conto éste quiero que me cuente otro"

ATTACHMENT V

Sequence of Classified Statements

Key to Symbols

Q = indicates Qualification Statements

E = indicates Event Statements

A = indicates Action Statements

Numbered Sequence	Statements	Classes of Statements
1.	El hombre del cuento se llamaba Olibaba. The man in the story was named Olibaba.	Q
2.	Olibaba era muy pobre. Olibaba was very poor.	Q
3.	Olibaba tenía una esposa. Olibaba had a wife.	Q
4.	Olibaba tenía un hermano. Olibaba had a brother.	Q
5.	El hermano de Olibaba era millonario porque se había casado con una millonaria. Olibaba's brother was a millionaire because he had married a millionairess.	Q
6.	El hermano de Olibaba se llamaba Casín. Olibaba's brother was named Casín.	Q
7.	Olibaba contaba solamente con tres burros. Olibaba only had his three burros.	Q
8.	Olibaba utilizaba sus burros para traer leña del monte para venderla en la ciudad. Olibaba used his burros to bring firewood from the mountain to sell it in the city.	A
9.	La gente no le compraba la leña a Olibaba. The people didn't buy Olibaba's firewood.	E
10.	La leña se iba amontándose en la casa de Olibaba. The firewood kept piling up at Olibaba's house.	E
11.	Olibaba y su mujer se iban haciendo más pobres. Olibaba and his wife kept getting poorer.	E
12.	Un día Olibaba se fue al monte ya muy tarde porque se sentía desesperado. One day Olibaba went late to the mountain because he felt depressed.	Q

13.	Olibaba vio unos hombres. Olibaba saw some men.	E
14.	Olibaba tomó miedo a los hombres. Olibaba was afraid of the men.	E
15.	Olibaba escondió sus burros. Olibaba hid his burros.	A
16.	Olibaba se escondió en un árbol. Olibaba hid himself in a tree.	A
17.	Los ladrones llegaron al pie del árbol donde Olibaba estaba escondido. The thieves came to the foot of the tree where Olibaba was hidden.	E
18.	Los ladrones se acamparon al pie del árbol donde Olibaba estaba escondido. The thieves pitched camp at the foot of the tree where Olibaba was hidden.	A
19.	Los ladrones no lo vieron a Olibaba. The thieves didn't see Olibaba.	E
20.	Un hombre pronunció ciertas palabras mágicas. A man said some magic words.	A
21.	Se abrió una puerta en la roca. A door in the rock opened.	E
22.	Los ladrones se metieron en la cueva con lo que traían. The thieves went into the cave with what they had brought.	A
23.	Los treinta y nueve ladrones salieron de la cueva. The thirty-nine thieves left the cave.	A
24.	El capitán salió de la cueva. The captain left the cave.	A
25.	El capitán pronunció unas palabras mágicas para cerrar la cueva. The captain said some magic words to close the cave.	A
26.	Se cerró la cueva. The cave closed.	E
27.	Olibaba memorizó las palabras del capitán. Olibaba memorized the words of the captain.	E

28.	Los ladrones se fueron. The thieves left.	A
29.	Olibaba esperó que los ladrones fueran ya lejos. Olibaba waited until the thieves were far away.	A
30.	Olibaba se bajó del árbol cuidándose de no ser descubierto. Olibaba came down from the tree being careful not to be discovered.	A
31.	Olibaba sacó sus burros de donde los tenía escondidos. Olibaba took his burros out from where he had them hidden.	A
32.	Olibaba trajo sus burros junto a la cueva. Olibaba brought his burros up next to the cave.	A
33.	Olibaba pronunció las palabras mágicas. Olibaba said the magic words.	A
34.	Se abrió la puerta de la cueva. The door of the cave opened.	E
35.	Olibaba vió mucho dinero y objetos valiosos que eran producto de lo robado por los ladrones. Olibaba saw a lot of money and valuable things that had been robbed by the thieves.	E
36.	Olibaba llenó unos costales que traía en sus burros con el oro. Olibaba filled up some sacks that he had on his burros with gold.	A
37.	Olibaba cargó sus burritos con los costales. Olibaba loaded his little burros with the sacks.	A
38.	Olibaba pronunció las palabras mágicas. Olibaba said the magic words.	A
39.	Se cerró la cueva. The cave closed.	E
40.	Olibaba iba muy contento. Olibaba went off very happy.	E
41.	La mujer de Olibaba le recibió mal. Olibaba's wife greeted him with aggravation.	A
42.	Olibaba calmó a su mujer. Olibaba calmed his wife down.	A

43.	Olibaba le contó toda su aventura a su mujer. Olibaba told his wife about his whole adventure.	A
44.	La mujer de Olibaba se alegró. Olibaba's wife was pleased.	E
45.	La mujer de Olibaba se preocupó por contar el dinero. Olibaba's wife was worried about counting the money.	A
46.	Olibaba le pidió calma a su mujer. Olibaba asked his wife to keep calm.	A
47.	Olibaba le dijo a su mujer que no era conveniente dar a saber de la existencia de la fortuna. Olibaba told his wife it wasn't a good idea to let anyone know about the existence of the fortune.	A
48.	Olibaba le dijo a su mujer que no hacía falta apresurarse para contar la fortuna. Olibaba told his wife it wasn't necessary to be in a hurry to count the fortune.	A
49.	La mujer de Olibaba no se aguantó. Olibaba's wife couldn't stand it.	A
50.	La mujer de Olibaba fue a pedir una medida a la esposa de Casín. Olibaba's wife went to ask Casín's wife for a measure.	A
51.	La mujer de Casín se extrañó. Casín's wife thought it was strange.	E
52.	La mujer de Casín embarró la medida de sebo. Casín's wife smeared the measure with suet.	A
53.	La mujer de Casín prestó la medida a la mujer de Olibaba. Casín's wife lent the measure to Olibaba's wife.	A
54.	La mujer de Olibaba midió su oro. Olibaba's wife measured their gold.	A
55.	Al entregar la medida a la mujer de Casín la mujer de Olibaba no se dio cuenta que iba una moneda pegada con el sebo. When she delivered the measure to Casín's wife, Olibaba's wife didn't notice that there was a coin stuck to the suet.	E
56.	La mujer de Casín se dió cuenta que Olibaba y su mujer tienen oro. Casín's wife realized that Olibaba and his wife have gold.	E

57.	La mujer de Casín le enseñó a Casín la moneda de oro. Casín's wife showed Casín the gold coin.	A
58.	Casín se sorprendió. Casín was surprised.	E
59.	La mujer de Casín le mostró otra vez a Casín la moneda de oro. Casín's wife showed Casín the gold coin again.	A
60.	Casín decidió ir a la casa de su hermano a investigar. Casín decided to go to his brother's house to investigate.	A
61.	Casín se fue inmediatamente a hablar con su hermano. Casín immediately went to speak with his brother.	A
62.	Olibaba le contó a Casín la procedencia de su fortuna. Olibaba told Casín about the origin of his fortune.	A
63.	Olibaba le dió a Casín el medio de conseguir el oro. Olibaba told Casín how to get the gold.	A
64.	Casín se vino a su casa a preparar lo que necesitaba. Casín came back to his house to get ready what he needed.	A
65.	Casín se fue a buscar la cueva sin medir consecuencias. Casín set off to search for the cave without considering the consequences.	A
66.	Casín encontró la cueva sin dificultad. Casín found the cave without any difficulty.	E
67.	Casín llegó a la cueva. Casín came to the cave.	E
68.	Casín abrió la puerta. Casín opened the door.	A
69.	Casín llenó sus costales de monedas de oro y de plata. Casín filled his sacks with gold and silver coins.	A
70.	Casín no pudo salir de la cueva. Casín couldn't get out of the cave.	E
71.	Los ladrones regresaron a la cueva. The thieves returned to the cave.	E
72.	El capitán se extrañó al ver mulas cerca de la cueva. The captain was puzzled at seeing the mules near the cave.	E

73.	Casín oyó a los ladrones. Casín heard the thieves.	E
74.	El capitán entró a la cueva. The captain entered the cave.	E
75.	El capitán lo agarró a Casín. The captain grabbed Casín.	E
76.	El capitán lo mató a Casín. The captain killed Casín.	E
77.	El capitán partió el cadáver de Casín en cuatro partes. The captain sliced Casín's cadaver into four parts.	A
78.	El capitán puso el cadáver de Casín en la puerta de la cueva. The captain placed Casín's body by the door of the cave.	A
79.	El capitán vació los costales de Casín en la cueva. The captain emptied out Casín's sacks in the cave.	A
80.	Los ladrones vaciaron su carga en la cueva. The thieves emptied their load in the cave.	A
81.	Los ladrones se fueron. The thieves left.	A
82.	Los ladrones se llevaron las mulas de Casín. The thieves took Casín's mules away.	A
83.	Los ladrones dejaron al cadáver de Casín enfrente de la cueva. The thieves left Casín's body in front of the cave.	A
84.	La mujer de Casín fue a pedirle ayuda a Olibaba. Casín's wife went to ask Olibaba for help.	A
85.	Olibaba le prometió a su cuñada de traerselo a su marido. Olibaba promised his sister-in-law that he would bring back her husband.	A
86.	Olibaba aparejó sus burros para traer oro de la cueva al mismo tiempo que iba a buscar a su hermano. Olibaba saddled up his burros to bring back gold from the cave at the same time as he went to look for his brother.	A
87.	Olibaba salió en busca de su hermano. Olibaba left to look for his brother.	A

88.	Olibaba encontró el cadáver de su hermano. Olibaba found his brother's body.	E
89.	Olibaba le lloró a su hermano. Olibaba cried over his brother.	A
90.	Olibaba recogió los pedazos. Olibaba picked up the pieces.	A
91.	Olibaba puso los pedazos en un costal. Olibaba put the pieces in a sack.	A
92.	Olibaba cargó un burro con el cadáver de su hermano. Olibaba loaded his brother's body onto a burro.	A
93.	Olibaba abrió la puerta de la cueva. Olibaba opened the door of the cave.	A
94.	Olibaba recogió más oro en sus costales. Olibaba put more gold in his sacks.	A
95.	Olibaba cargó sus burros con los costales. Olibaba loaded his burros with the sacks.	A
96.	Olibaba estaba triste. Olibaba was sad.	E
97.	Olibaba fue al palacio de Casín a entregarle los restos de su hermano a la esposa. Olibaba went to Casín's palace to deliver his brother's remains to his wife.	A
98.	Olibaba le contó a la esposa de Casín como había estado la muerte de Casín. Olibaba told Casín's wife how his (Casín's) death had come about.	A
99.	Olibaba y la esposa de Casín lloraron. Olibaba and Casín's wife cried.	A
100.	Olibaba decidió hacerle compañía a la mujer de Casín. Olibaba decided to keep Casín's wife company.	A
101.	Olibaba realizó su intensión. Olibaba did as he planned.	A
102.	El nuevo personaje era una criada. The new character was a maid.	Q

103.	El nuevo personaje era guapa e inteligente. The new character was lovely and intelligent.	Q
104.	El nuevo personaje se llamaba Galdiana. The new character was named Galdiana.	Q
105.	Galdiana fue a pedirle al doctor una medicina para su amo. Galdiana went to ask the doctor for medicine for her master.	A
106.	El doctor le dio la medicina a Galdiana. The doctor gave Galdiana the medicine.	A
107.	Galdiana volvió a casa con la medicina. Galdiana went home with the medicine.	A
108.	Galdiana tiró la medicina. Galdiana threw out the medicine.	A
109.	Galdiana regresó al doctor por otra medicina. Galdiana went back to the doctor for more medicine.	A
110.	El doctor le dio otra medicina a Galdiana. The doctor gave Galdiana another kind of medicine.	A
111.	Galdiana regresó a casa con la medicina. Galdiana went home with the medicine.	A
112.	Galdiana tiró la medicina. Galdiana threw the medicine away.	A
113.	Galdiana fue a decirle al doctor que su amo había muerto. Galdiana went to tell the doctor that her master had died.	A
114.	El doctor se extrañó. The doctor was puzzled.	E
115.	Galdiana le afirmó al doctor que era la verdad. Galdiana assured the doctor that it was the truth.	A
116.	Se corrió la voz por la ciudad que Casín había muerto de muerte natural. The news spread through the city that Casin had died a natural death.	E
117.	Galdiana tuvo la idea de ir con un zapatero para que cosiera los pedazos de cadáver. Galdiana had the idea to go to a shoemaker so he could sew the pieces of cadaver together.	E

118.	Galdiana le hizo la proposición al zapatero que vaya a su casa a hacer un remiendo. Galdiana asked the shoemaker to come to her house to mend something.	A
119.	Galdiana le puso la condición al zapatero que vaya vendado. Galdiana told the shoemaker that he had to go blindfolded.	A
120.	El zapatero no aceptó la condición de Galdiana de hacer el trabajo vendado. The shoemaker didn't accept Galdiana's condition that he do the work blindfolded.	A
121.	Galdiana le ofreció una moneda de oro al zapatero. Galdiana offered the shoemaker one gold coin.	A
122.	El zapatero no aceptó el ofrecimiento de Galdiana. The shoemaker didn't accept Galdiana's offer.	A
123.	Galdiana le subió la paga al zapatero. Galdiana raised the shoemaker's payment.	A
124.	El zapatero aceptó la petición de Galdiana. The shoemaker agreed to Galdiana's request.	A
125.	Galdiana lo vendó al zapatero. Galdiana blindfolded the shoemaker.	A
126.	Galdiana se llevó al zapatero. Galdiana led the shoemaker away.	A
127	Galdiana puso los partes de cadáver en la mesa. Galdiana placed the parts of the body on the table.	A
128.	Galdiana le ensartó la aguja al zapatero. Galdiana threaded the needle for the shoemaker.	A
129.	Galdiana le guió al zapatero para que pudiera coser al cadáver. Galdiana directed the shoemaker so he could sew the cadaver together.	A
130.	El zapatero cosió el cadáver de tal manera que no se notaba que había estado partido. The shoemaker sewed up the cadaver so it wasn't noticeable that it had been in pieces.	E
131.	Galdiana llevó al zapatero a su casa. Galdiana took the shoemaker back to his house.	A

132.	Galdiana le pagó al zapatero. Galdiana paid the shoemaker.	A
133.	Galdiana regresó al palacio a vestir a su amo para tenderlo. Galdiana returned to the palace to dress her master in order to lay him out.	A
134.	Olibaba preparó todo lo necesario para tenderlo a Casín. Olibaba got everything necessary ready to lay out Casín.	A
135.	Lo tendieron elegantemente a Casín. They laid Casín out elegantly.	A
136.	Le pusieron un sepulcro muy fino a Casín. They had a very fine casket for Casín.	A
137.	El capitán mando a uno de sus subordinados a recorrer la ciudad. The captain sent one of his henchmen to search the city.	A
138.	El ladrón anduvo por toda la ciudad. The thief went all over the city.	A
139.	El ladrón no localizó nada. The thief didn't find anything.	E
140.	El ladrón encontró al zapatero. The thief came across the shoemaker.	E
141.	El ladrón le hizo notar su mala suerte al zapatero. The thief recounted his bad luck to the shoemaker.	A
142.	El zapatero expresó su alegría. The shoemaker showed his glee.	A
143.	El ladrón se extrañó. The thief was puzzled.	E
144.	El zapatero le explicó al ladrón que clase de trabajo hizo. The shoemaker explained to the thief the type of work he had done.	A
145.	El ladrón se extrañó. The thief was puzzled.	E
146.	El zapatero le afirmó al ladrón que decía la verdad. The shoemaker assured the thief that he was telling the truth.	A
147.	El ladrón quiso saber donde el zapatero hizo el trabajo. The thief wanted to know where the shoemaker had done the work.	A

148.	El zapatero le puso la excusa al ladrón que estaba vendado. The shoemaker gave the thief the excuse that he had been blindfolded.	A
149.	El ladrón le hizo la petición al zapatero que le lleve al lugar donde remendó el cadáver. The thief begged the shoemaker to take him to the place where he mended the cadaver.	A
150.	El zapatero no aceptó la petición del ladrón. The shoemaker rejected the thief's plea.	A
151.	El ladrón le ofreció una moneda de oro al zapatero. The thief offered the shoemaker one gold coin.	A
152.	El zapatero no aceptó el ofrecimiento del ladrón. The shoemaker refused the thief's offer.	A
153.	El ladrón aumentó su ofrecimiento. The thief increased his offer.	A
154.	El zapatero aceptó el ofrecimiento del ladrón. The shoemaker accepted the thief's offer.	A
155.	El zapatero lo llevó al ladrón inmediatamente. The shoemaker took the thief there immediately.	A
156.	El zapatero y el ladrón anduvieron por toda la ciudad. The shoemaker and the thief travelled all over the city.	A
157.	El zapatero localizó el lugar. The shoemaker found the place.	E
158.	El ladrón pidió una seguridad al zapatero. The thief asked the shoemaker for reassurance.	A
159.	El zapatero afirmó al ladrón que era el lugar. The shoemaker assured the thief that it was the place.	A
160.	El ladrón marcó la puerta. The thief marked the door.	A
161.	El ladrón le pagó al zapatero. The thief paid the shoemaker.	A
162.	El ladrón y el zapatero se fueron. The thief and the shoemaker left.	A

163.	El ladrón le dio a saber al capitán que ahora podía actuar. The thief informed the captain that now he could take action.	A
164.	El capitán mandó a dos de sus hombres a apresar los que vivían en el palacio. The captain sent two of his men to capture those who lived in the palace.	A
165.	Los dos ladrones fueron inmediatamente a ejecutar la orden del capitán. The two thieves immediately left to carry out the captain's order.	A
166.	Galdiana se dio cuenta de que la puerta estaba marcada. Galdiana saw that the door was marked.	E
167.	Galdiana marcó todas las puertas con la misma marca que había dejado el ladrón. Galdiana marked all the doors with the same mark that the thief had left.	A
168.	Los dos ladrones no encontraron el palacio. The two thieves didn't find the palace.	E
169.	Los dos ladrones fueron a darle la mala noticia al capitán. The two thieves went to tell the captain the bad news.	A
170.	El capitán mandó al primer ladrón a marcar la puerta con tinta roja. The captain sent the first thief to mark the door with red ink.	A
171.	El ladrón cumplió con la órden del capitán. The thief did as the captain ordered.	A
172.	Galdiana se fijó que otra vez estaba marcada la puerta. Galdiana saw that the door was marked again.	E
173.	Galdiana marcó todas las puertas de la ciudad con la misma marca que había dejado el ladrón. Galdiana marked all the doors in the city with the same mark that the thief had left.	A
174.	Los dos ladrones no localizaron el palacio. The two thieves didn't find the palace.	E
175.	Los dos ladrones volvieron a darle la mala noticia al capitán The two thieves returned to tell the captain the bad news.	A
176.	El capitán decidió ir personalmente. The captain decided to go himself.	A

177.	El capitán decidió llevar a los ladrones escondidos en costales y armados. The captain decided to take the thieves hidden in sacks and armed.	A
178.	El capitán decidió llevar aceite para quemar la casa. The captain decided to take oil to burn down the house.	A
179.	El capitán decidió fingir que era mercader y pedir posada en cada casa para entrar a investigar. The captain decided to pretend that he was a merchant and to seek lodging in every house in order to enter and investigate.	A
180.	El capitán realizó sus planes. The captain carried out his plans.	A
181.	El capitán localizó el palacio inmediatamente. The captain found the palace immediately.	E
182.	Olibaba le dio posada al capitán. Olibaba gave the captain lodging.	A
183.	Olibaba le arregló un cuarto al mercader. Olibaba got a room ready for the merchant.	A
184.	El mercader descargó sus mulas en el patio. The merchant unloaded his mules in the patio.	A
185.	Olibaba y el mercader se fueron cada quien a su cuarto. Olibaba and the merchant each went to their rooms.	A
186.	A Galdiana se le apagó la lámpara de la cocina. The kitchen lamp went out on Galdiana.	E
187.	Galdiana tuvo la idea de ir a los barriles a ver si contenían aceite. Galdiana got the idea to go to the barrels to see if they contained oil.	E
188.	Galdiana descubrió que los barriles contenían aceite. Galdiana discovered that the barrels contained oil.	E
189.	Galdiana sacó aceite de un barril. Galdiana took oil out of one barrel.	A
190.	Los ladrones hablaron. The thieves spoke.	E
191.	Galdiana se subrepuso a su miedo. Galdiana overcame her fear.	A

192.	Galdiana contestó fingiendo la voz. Galdiana answered, disguising her voice.	A
193.	A Galdiana se le ocurrió quemar a los ladrones con el aceite de los barriles. Galdiana decided to burn up the thieves with the oil from the barrels.	E
194.	Galdiana sacó el aceite de los barriles. Galdiana took the oil out of the barrels.	A
195.	Galdiana puso el aceite a hervir. Galdiana put the oil on to boil.	A
196.	Galdiana vació el aceite hirviendo encima de los bultos. Galdiana emptied the boiling oil on top of the parcels.	A
197.	Galdiana mató a los ladrones. Galdiana killed the thieves.	E
198.	Galdiana se asustó. Galdiana was frightened.	E
199.	Galdiana decidió pedir ayuda a Olibaba. Galdiana decided to ask Olibaba for help.	A
200.	Galdiana le dijo todo lo succedido a Olibaba. Galdiana told Olibaba everything that had happened.	A
201.	Olibaba se asustó. Olibaba was frightened.	E
202.	El capitán encontró su cargamento todo ardido. The captain found his load all burned up.	E
203.	El capitán se dio cuenta que los quemaron a propósito. The captain realized that they had burned them on purpose.	E
204.	El capitán le dio por correr. The captain broke into a run.	A
205.	El capitán encontró todas las puertas cerradas. The captain found all the doors locked.	E
206.	Olibaba y Galdiana estaban observando al capitán. Olibaba and Galdiana were watching the captain.	E

207.	El capitán se escapó. The captain escaped.	E
208.	El capitán aceptó su derrota. The captain accepted his defeat.	E
209.	Olibaba los dio entierro a los treinta y nueve ladrones. Olibaba buried the thirty-nine thieves.	A
210.	Olibaba se quedó con las mulas de los ladrones. Olibaba kept the thieves' mules.	A
211.	Olibaba decidió recompensar a Galdiana por su ayuda. Olibaba decided to reward Galdiana for her help.	A
212.	Olibaba le propuso a Galdiana casarla con su hijo. Olibaba suggested that Galdiana marry his son.	A
213.	Galdiana aceptó la proposición de Olibaba de casarse con su hijo. Galdiana accepted Olibaba's proposal that she marry his son.	A
214.	A Galdiana Olibaba le mandó hacer un vestido blanco bordado con hilo de oro y a su hijo, un traje negro chapeado de plata. Olibaba ordered make for Galdiana a white dress embroidered with gold thread and for his son a black suit lined with silver.	A
215.	Fue una boda elegantísima. It was a most elegant wedding.	Q
216.	Fue un matrimonio feliz. It was a happy marriage.	E
217.	Se acabó el cuento de los Quarenta Ladrones y Olibaba. Thus ended the story of the fourty thieves and Olibaba.	Q
218.	Casín murió por ser envidioso. Casín died because of his greed.	Q
219.	El añadidura del cuento es: "Y entro por un caño Y salgo por otro A la que le conté éste Quiero que me cuente otro"	Q

TABLE I

Overall Structure of the Folk Tale: Boundary Statement versus Narrative Statements

Sections	Motifs	Statements Numbered	Statements Classified	Types of Statements
I	1	1	Q	Major Boundary Statements
		2	Q	
		3	Q	
		4	Q	
		5	Q	
		6	Q	
		7	Q	
		8	A	Narrative Statement
		9	E	Minor Boundary Statements
		10	E	
		11	E	
		12	Q	Major Boundary Statement
		13	E	Minor Boundary Statements
		14	F	

		15	A	Narrative Statements
		16	A	
		17	E	Minor Boundary Statement
	3	18	A	Narrative Statement
		19	E	Minor Boundary Statement
	4	20	A	Narrative Statement
		21	E	Minor Boundary Statement
	5	22	A	Narrative Statements
		23	A	
		24	A	
		25	A	
		26	E	Minor Boundary Statements
	6	27	E	
		28	A	Narrative Statements
		29	A	
		30	A	
		31	A	

	32	A	
	33	A	
	34	E	Minor Boundary Statements
7	35	E	
	36	A	Narrative Statements
	37	A	
	38	A	
	39	E	Minor Boundary Statements
8	40	E	
	41	A	Narrative Statements
	42	A	
	43	A	
	44	E	Minor Boundary Statement
9	45	A	Narrative Statements
	46	A	
	47	A	

	49	A	
	50	A	
10	51	E	Minor Boundary Statement
	52	A	Narrative Statements
	53	A	
	54	A	
	55	E	Minor Boundary Statements
11	56	E	
	57	A	Narrative Statement
	58	E	Minor Boundary Statement
12	59	A	Narrative Statements
	60	A	
	61	A	
	62	A	
	63	A	
	64	A	
	65	A	

		66	E	Minor Boundary Statements	
	13	67	E		
		68	A	Narrative Statements	
		69	A		
		70	E	Minor Boundary Statements	
		71	E		
		72	E		
	14	73	E		
		74	E		
		75	E		
		76	E		
		77	A	Narrative Statements	
		78	A		
		79	A		
		80	A		
		81	A		
		82	A		

	83	A	
	84	A	
	85	A	
	86	A	
	87	A	
15	88	E	Minor Boundary Statement
	89	A	Narrative Statements
	90	A	
	91	A	
	92	A	
	93	A	
	94	A	
	95	A	
16	96	E	Minor Boundary Statement
	97	A	Narrative Statements
	98	A	
	99	A	

		100	A	
		101	A	
		102	Q	Major Boundary Statements
	17	103	Q	
		104	Q	
		105	A	Narrative Statements
		106	A	
		107	A	
		108	A	
		109	A	
		110	A	
		111	A	
		112	A	
		113	A	
	18	114	E	Minor Boundary Statement
		115	A	Narrative Statement
		116	E	Minor Boundary Statements

19	118	A	Narrative Statements
	119	A	
	120	A	
	121	A	
	122	A	
	123	A	
	124	A	
	125	A	
	126	A	
	127	A	
	128	A	
	129	A	
	130	E	Minor Boundary Statement
	131	A	
	132	A	
	133	A	

	135	A	
	136	A	
	137	A	
	138	A	
	139	E	Minor Boundary Statements
21	140	E	
	141	A	Narrative Statements
	142	A	
22	143	E	Minor Boundary Statement
	144	A	Narrative Statement
23	145	E	Minor Boundary Statement
	146	A	Narrative Statements
	147	A	
	148	A	
	149	A	
	150	A	

	151	A	
	152	A	
	153	A	
	154	A	
	155	A	
	156	A	
24	157	E	Minor Boundary Statement
	158	A	Narrative Statements
	159	A	
	160	A	
	161	A	
	162	A	
	163	A	
	164	A	
	165	A	
25	166	E	Minor Boundary Statement
	167	A	Narrative Statement

	168	E	Minor Boundary Statement
26	169	A	Narrative Statements
	170	A	
	171	A	
27	172	E	Minor Boundary Statement
	173	A	Narrative Statement
28	174	E	Minor Boundary Statement
	175	A	Narrative Statements
	176	A	
	177	A	
	178	A	
	179	A	
	180	A	
	181	E	Minor Boundary Statement
29	182	A	Narrative Statements
	183	A	
	184	A	

	185	A	
	186	E	Minor Boundary Statements
30	187	E	
	188	E	
	189	A	Narrative Statement
31	190	E	Minor Boundary Statement
	191	A	Narrative Statements
	192	A	
32	193	E	Minor Boundary Statement
	194	A	Narrative Statements
	195	A	
	196	A	
	197	E	Minor Boundary Statements
33	198	E	
	199	A	Narrative Statements
	200	A	
	201	E	

			202	E	Minor Boundary Statements
		34	203	E	
			204	A	Narrative Statement
			205	E	Minor Boundary Statements
			206	E	
		35	207	E	
			208	E	
			209	A	Narrative Statements
			210	A	
			211	A	
			212	A	
			213	A	
			214	A	
			215	Q	Major Boundary Statement
			216	E	Minor Boundary Statement
			217	Q	Major Boundary Statements
			218	Q	

TABLE II

Overall Structure of the Folk Tale:
Behavioral Units versus Analytic Units

ANALYTIC UNITS				BEHAVIORAL UNITS		
Sections	Motifs	Statements Numbered	Statements Classified	párrafos	Párrafos	Episodios
I	1	1	Q		1	
		2	Q			
		3	Q			
		4	Q			
		5	Q			
		6	Q			
		7	Q	2.1	2	
		8	A			
		9	E			
		10	E			
		11	E	2.2		
		12	Q	3.1		
		13	E	3.2		

2	15	A	3.3	3	I
	16	A			
3	17	E			
	18	A			
	19	E			
4	20	A	3.4		
	21	E			
5	22	A	3.5		
	23	A		4	
	24	A			
	25	A			
	26	E			
6	27	E		5	
	28	A		6	
	29	A	7.1		
	30	A			

			32	A	7.2	7		
			33	A				
			34	E				
		7	35	E	7.3			
			36	A	7.4			
			37	A				
			38	A				
			39	E				
		8	40	E	8.1	8		
			41	A	8.2			
			42	A	8.3			
			43	A				
		9	44	E	8.4			
			45	A				
			46	A	8.5			
			47	A				
			48	A				

II		49	A	9.1	9	II
		50	A			
	10	51	E	9.2		
		52	A			
		53	A			
		54	A	10.1	10	
		55	E			
	11	56	E	10.2		
		57	A			
	12	58	E			
		59	A			
		60	A			
		61	A			
		62	A		11	
		63	A			
		64	A			

			66	E		12	III	
		13	67	E	12.2			
			68	A				
			69	A				
			70	E				
			71	E	13.1	13	IV	
			72	E				
		14	73	E				
			74	E				
			75	E	13.2			
			76	E				
			77	A				
			78	A				
			79	A	13.3			
			80	A	14.1	14		
			81	A	14.2			
			82	A				

		83	A				
		84	A	15.1	15	V	
		85	A	15.2			
		86	A	16.1	16		
		87	A	16.2			
	15	88	E				
		89	A				
		90	A				
		91	A				
		92	A				
		93	A	16.3			
		94	A				
		95	A				
	16	96	E	16.4			
		97	A		17		
		98	A				
		99	A				

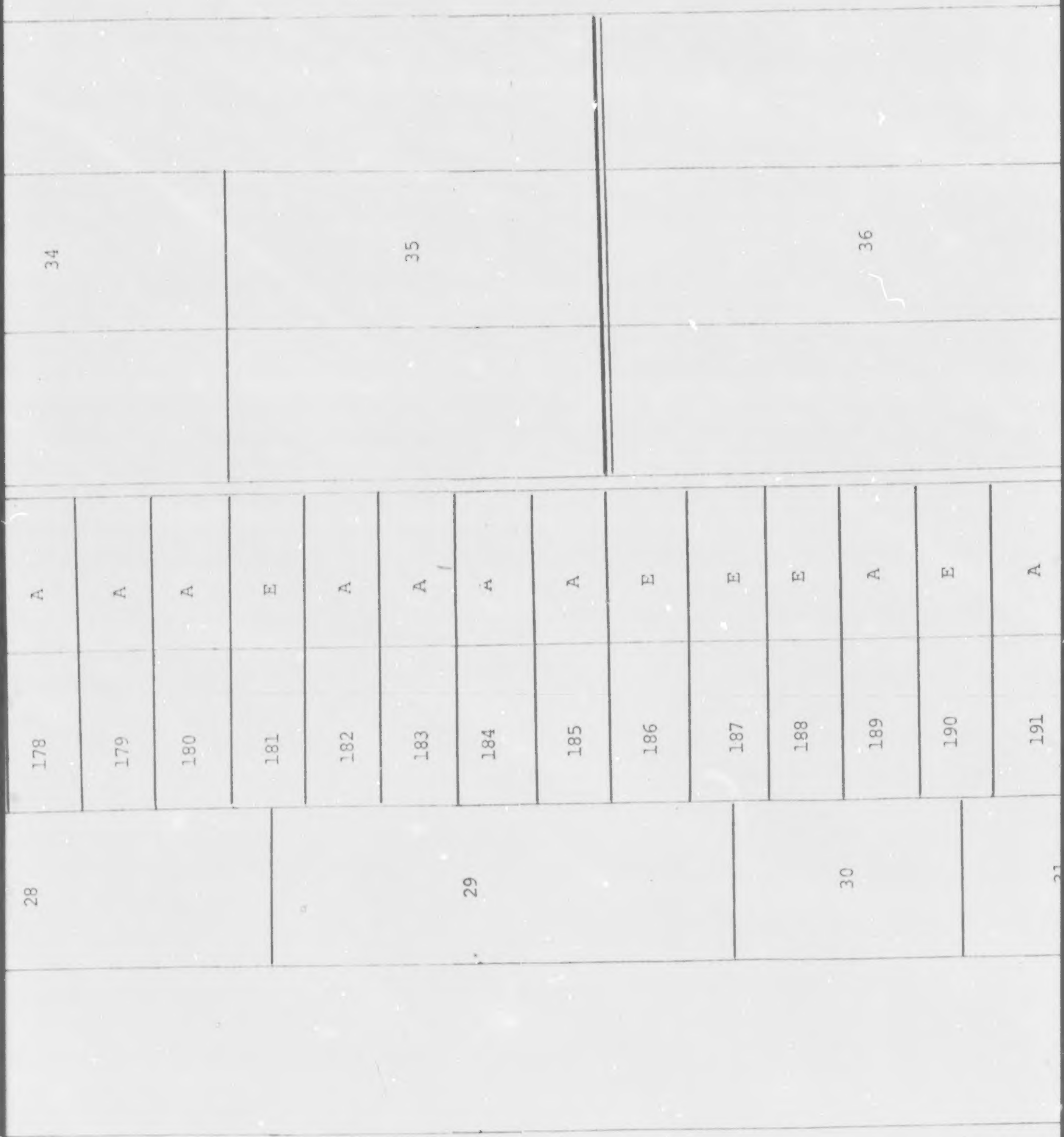
	101	A		18
	102	Q	19.1	19
17	103	Q		
	104	Q		
	105	A	19.2	
	106	A		
	107	A		
	108	A		
	109	A		
	110	A		
	111	A		
	112	A		
	113	A		
	114	E		
18	115	A		

	19	117	E	21.1	21	VI	
		118	A	21.2			
		119	A				
		120	A	21.3			
		121	A				
		122	A				
		123	A				
		124	A				
		125	A	21.4			
		126	A				
		127	A		22		
		128	A				
		129	A				
		130	E				
		131	A				

20	133	A	24.1	24
	134	A	24.2	
	135	A	24.3	
	136	A		
	137	A		25
	138	A	26.1	26
	139	E		
21	140	E	26.2	
	141	A		
	142	A		
	143	E		
22	144	A		
	145	E		
	146	A		

III	23	148	A			VII
		149	A			
		150	A			
		151	A			
		152	A			
		153	A			
		154	A			
		155	A		27	
		156	A			
	24	157	E			
		158	A			
		159	A			
		160	A		28	
		161	A			

			163	A		29		
			164	A				
			165	A				
		25	166	E		30		
			167	A				
		26	168	E	31.1	31		
			169	A	31.2			
			170	A	31.3			
			171	A				
		27	172	E		32		
			173	A				
			174	E		33		
			175	A				
			176	A				


34
35
36
178 A
179 A
180 A
181 E
182 A
183 A
184 A
185 A
186 E
187 E
188 E
189 A
190 E
191 A
28
29
30

			192	A			VIII	
		32	193	E		37		
			194	A				
			195	A				
			196	A				
			197	E				
		33	198	E	38.1	38		
			199	A				
			200	A				
			201	E				
		34	202	E	38.2			
			203	E				
			204	A	39.1	39		
			205	E				
			206	E				

	35	208	E	39.2		
		209	A		40	IX
		210	A			
		211	A		41	
		212	A			
		213	A			
		214	A		42	
		215	Q			
		216	E			
		217	Q		43	X
		218	Q		44	XI
		219	Q		45	XII

TABLE III

Narrow Classes and Subclasses of Narrative Statements

KEY TO SYMBOLIZATION

class 1	C:	"carácter" ("como es") "caractéristicas"	"character"("what's he like") "characteristics"
subclasses	C1	"malgenio"	"bad temper"
	C2	"buen corazón"	"kindness"
	C3	"envidia"	"envy"
	C4	"avaricia"	"greed"
class 2	E:	"emoción" ("como reacciona")	"emotion" ("how he reacts")
subclasses	E1	"alegría"	"happiness"
	E2	"desilusión"	"disappointment"
	E3	"angustia"	"anguish"
	E4	"dolor"	"pain"
	E5	"miedo"	"fear"
	E6	"coraje"	"anger"
	E7	"deseo de venganza"	"desire for revenge"
	E8	"gratitud"	"gratitude"
	E9	"devoción"	"devotion"
	E10	"curiosidad"	"curiosity"
class 3	M:	"obligación moral" (cumple con su dever)	"moral obligation" (carries out his duties)
subclasses	M1	"dever piadoso"	"pious duties"
	M2	"promesa"	"promise"
	M3	"trato"	"agreement"

class 4	A:	"agrado, conveniencia personal" "aprovechar unas circunstancias" ("es de su agrado", "le conviene")	"preference, personal convenience" "take advantage of circumstances" ("he likes it", "it's to his advantage")
class 5	N:	"cosa forzada"	"forced thing"
subclasses	N1	"cumplir con una órden"	"comply with an order"
	N2	"satisfacer una necesitad"	"satisfy a need"
	N3	"cumplir con una rutina"	"perform a routine"
class 6	P:	"proteger"	"protect"
subclasses	P1	"protegerse a sí misino"	"protect himself"
	P2	"proteger su posesión"	"protect his possession"
class 7	R:	"convencer que uno está diciendo la verdad"	"convince that one is telling the truth"
class 8	U:	"el motivo no está claro, no está precisado"	" the motive isn't clear, it's not made explicit"

TABLE IV

Broad Classes and Subclasses of Narrative Statements

Key to Symbolization

Class 1, F = Personal Characteristics

Subclasses $\begin{cases} C_1 \;..\; C_4 & = \text{temperament of actor} \\ E_1 \;..\; C_{10} & = \text{emotional reactions of actor} \end{cases}$

Class 2, M = Sense of Moral Duty

Subclasses $\begin{cases} M_1 \ldots M_3 & = \text{sense of moral duty} \end{cases}$

Class 3, A = Personal Convenience

Class 4, N = Necessity

Subclasses $\begin{cases} N_1 \ldots N_3 & = \text{no alternatives} \\ P_1,\ P_2 & = \text{need to protect oneself and one's possessions} \\ R & = \text{cultural routines} \end{cases}$

Class 5, U = Unclear Motivation

TABLE V

Deriving the Abstract Structure of Part I

Sections	Motifs	Statements	Shared Semantic Constituents		Deriving the Abstract Structure of Part I	
			narrow classes	broad classes	Step 1	Step 2
I	1	8	N 2	N	N	N
	2	15	E 5	F	F	F
		16	E 5	F		
	3	18	N 3	N	N	N
	4	20	N 3	N		
	5	22	N 3	N		
		23	N 3	N		
		24	U	U	[U]	
		25	N 3	N	N	
	6	28	N 3	N		
		29	E 5	F	F	
		30	E 5	F		
		31	U	U		

	32	U	U		F
	33	E 10	F	F	
7	36	C 4	F		
	37	C 4	F		
	38	P 1	N	N	N
	41	C 1	F	F	F
8	42	U	U	[U]	
	43	U	U		
9	45	C 4	F	F	
	46	P 1	N	N	N
	47	E 5	F	F	F
	48	E 5	F		
	49	C 4	F		
	50	C 4	F		
10	52	C 3	F		
	53	C 3	F		
	54	C 4	F		

II	12	59	R	N	N	N
		60	C 3	F	F	F
		61	C 3	F		
		62	C 2	F		
		63	C 2	F		
		64	C 3	F		
		65	C 3	F		
	13	68	C 3	F		
		69	C 3	F		
	14	77	E 6	F		
		78	P 2	N	N	N
		79	P 2	N		
		80	N 3	N		
		81	N 3	N		
		82	A	A	A	A
		83	P 2	N	N	N

	85	C 2	F	F	F
	86	C 4	F		
	87	M 2	M	M	M
15	89	E 4	F	F	F
	90	M 2	M	M	M
	91	M 2	M		
	92	M 2	M		
	93	C 4	F	F	F
	94	C 4	F		
	95	C 4	F		
16	97	M 2	M	M	M
	98	U	U	[U]	F
	99	E 4	F	F	
	100	C 2	F		
	101	C 2	F		

TABLE V cont'd

Deriving the Abstract Structure of Part I

Step 2	Step 3	Step 4	Step 5		Step 6: Abstract Structure of Part I	
			Key Statements	Explanatory Statements	Key Statements	Explanatory Statements
N						
F						
N						
F	N					
N	F					
F						
N		N	N		N	A
F		F	F		F	M
N						
F						
N	N	N	N			
A	A	A		A		
N	N					
F						
M	F					
F	M	M		M		
M						
F						
M						
F						
M						
F	F	F	F			

TABLE VI

Deriving the Abstract Structure of Part II

Sections	Motifs	Statements	Shared Semantic Constituents		Deriving the Abstract Structure of Part II	
			narrow classes	broad classes	Step 1	Step 2
	17	105	P 1	N	N	N
		106	U	U	[U]	
		107	P 1	N	N	
		108	P 1	N		
		109	P 1	N		
		110	U	U	[U]	
		111	P 1	N	N	
		112	P 1	N		
		113	P 1	N		
	18	115	R	N		
		118	P 1	N		
		119	P 1	N		
		120	C 4	F	F	F

19	122	C 4	F	F	F
	123	P 1	N	N	N
	124	A	A	A	A
	125	P 1	N	N	N
	126	P 1	N		
	127	P 1	N		
	128	P 1	N		
	129	P 1	N		
20	131	M 3	M	M	M
	132	M 3	M		
	133	E 9	F	F	F
	134	M 1	M	M	M
	135	E 9	F	F	F
	136	E 9	F		
	137	E 7	F		
	138	N 1	N	N	N

21	142	E 1	F	F	F
22	144	R	N	N	N
23	146	R	N		
	147	N 1	N		
	148	U	U	[U]	
	149	N 1	N	N	
	150	C 4	F	F	F
	151	N 1	N	N	N
	152	C 4	F	F	F
	153	N 1	N	N	N
	154	A	A	A	A
	155	M 3	M	M	M
	156	N 1	N	N	N
	158	U	U	[U]	
	159	R	N	N	
	160	U	U	[U]	

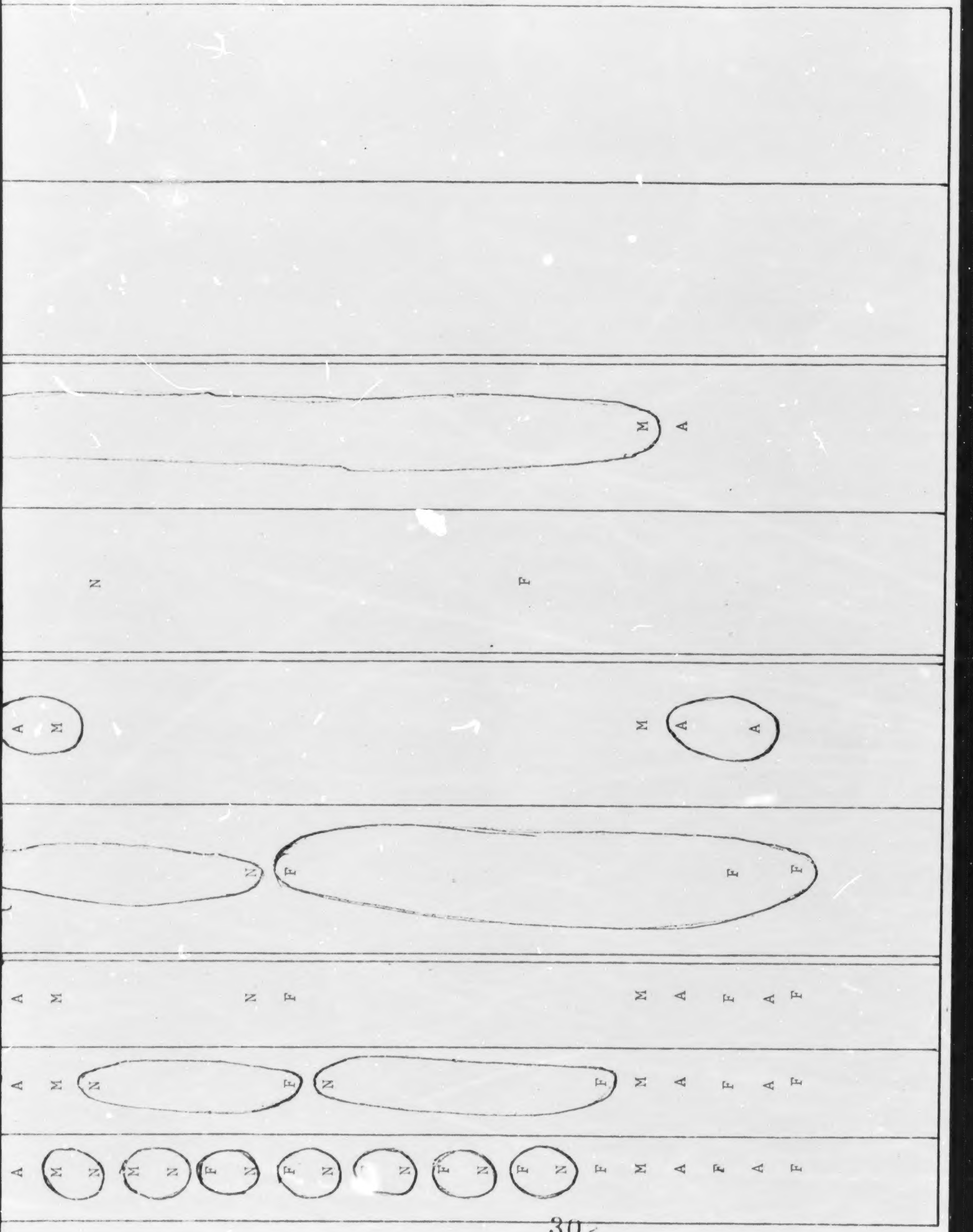
	162	N 3	N	N	N
	163	N 1	N		
	164	E 7	F	F	F
	165	N 1	N	N	N
25	167	P 1	N		
26	169	N 1	N		
	170	E 7	F	F	F
	171	N 1	N	N	N
27	173	P 1	N		
28	175	N 1	N		
	176	E 7	F	F	F
	177	E 7	F		
	178	E 7	F		
	179	E 7	F		
	180	E 7	F		
	182	C 2	F		

29	183	C 2	F		
	184	N 3	N	N	N
	185	N 3	N		
30	189	E 5	F	F	F
31	1°1	P 1	N	N	N
	192	E 5	F	F	F
32	194	P 1	N	N	N
	195	P 1	N		
	196	P 1	N		
33	199	E 5	F	F	F
	200	E 5	F		
34	204	E 5	F		
35	209	M 1	M	M	M
	210	A	A	A	A
	211	E 8	F	F	F
	212	E 8	F		
				A	A

TABLE VI cont'd

Deriving the Abstract Structure of Part II

Step 2	Step 3	Step 4	Step 5		Step 6		Step 7: Abstract Structure of Part II	
			Key Statements	Explanatory Statements	Key Statements	Explanatory Statements	Key Statements	Explanatory Statements
N								
F	N	N	N		N			
N	F	F	F		F			
F								
N	N	N	N					
A	A	A		A	N			A
N	N	N	N				N	M
M							F	
F	M	M		M				A
			F		F			
M	F	F						
F								
N								
F	N	N	N		N			
						A		
N	F	F	F		F			
F						M		
N								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A M N F N F M A F A F
A M N F M A F A F
N F F F
A M M A A
N F
M A

TABLE VII

Deriving the Abstract Structure of the Story

Sequence of Explanatory Statements			Sequence of Key Statements		
in Part I	in Part II	Abstract Structure of Story	in Part I	in Part II	Abstract Structure of Story
N	N	N	A	A	A
F	F	F	M	M	M
				A	A

TABLE VIII

Annotated Abstract Structure:

Actors in the Sequence of Key Statements

KEY STATEMENTS	ACTERS	
A	Los Ladrones	The Thieves
M	el Ladrón	A Thief
	Olibaba	Olibaba
	Galdiana	Galdiana
	el Zapatero	The shoemaker
A	Olibaba	Olibaba
	Galdiana	Galdiana
	el Zapatero	The Shoemaker